



CATALOGUE OF SCULPTURE

In the Department of
GREEK AND ROMAN ANTIQUITIES
of the
BRITISH MUSEUM

VOL. I. PART I
PREHELLENIC AND EARLY GREEK

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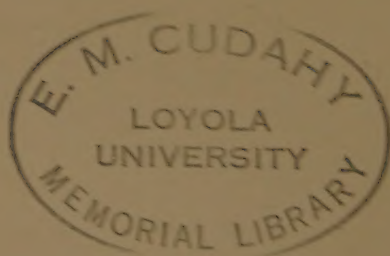
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WITHDRAWN



PREFACE.

THE first edition of the Catalogue of Greek and Roman Sculpture was brought out in three successive volumes, compiled by Mr. A. H. Smith in 1892-1904. The first volume, containing the archaic sculptures and the Greek sculpture of the finest period, has long been out of print, and the growth of the collection, especially in regard to early sculptures, and the inadequacy of illustration allotted to the catalogues of thirty or forty years ago, have rendered it necessary to reconsider the whole scheme of the Catalogue.

The Trustees have accordingly approved a scheme whereby the Catalogue will be issued in separate parts or monographs, each dealing with a particular period or group of sculptures. Such groups as the Sculptures of the Mausoleum or the Nereid Monument will be treated in special monographs on a large scale, and the other parts will be issued, not necessarily in chronological order, but as occasion demands.

It is proposed to devote the first two parts, which will be eventually bound as one volume, firstly to the Prehellenic and Archaic Sculptures of Greece, and secondly to the sculpture of Cyprus and Etruria. Part I, the work of Mr. F. N. Pryce, is now issued, and covers the first section; it will be shortly followed by the second, dealing with Cyprus and Etruria.

The proofs have been read by Mr. E. J. Forsdyke, Mr. R. P. Hinks, and by myself.

H. B. WALTERS.

DEPARTMENT OF GREEK AND ROMAN
ANTIQUITIES.

June, 1928.

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CATALOGUE OF SCULPTURE.

VOL. I.

PREHELLENIC SCULPTURE (A 1-A 57).

THE sculptures in this section were made in the Aegean lands during the Bronze Age and fall into two divisions: the rude attempts of the earliest inhabitants to represent the human form, and a group of works in relief illustrating the developed art of the Mycenaean civilisation.

The primitive sculpture was first illustrated in the Museum collections about the middle of the nineteenth century by the acquisition from various old collections of about a dozen pieces, most of them unfortunately with no definite indication of finding-place. These were described in the *Guide to the First Vase Room* (last edition 1883), and the numbers then assigned to them are cited at the head of the bibliographies. Since the last edition of the *Guide*, the collection has been largely increased from various sources, notably by the explorations of J. T. Bent.

The second class was represented in the Museum at an earlier date, some of the pieces having been brought to England by the Earl of Elgin. Other fragments were presented a generation later by the Institute of British Architects. These were described in the first edition of the *Catalogue of Sculpture*, by A. H. Smith, vol. i, pt. 1, 1892; the numbers they then bore are quoted at the head of the bibliographies. Some important additions have been made to this class in recent years.

PRIMITIVE IDOLS (A 1-A 35).

The small representations of the human form, generally feminine and identified as types of the Mother-Goddess, which are found over the Aegean area from neolithic times, are of greater anthropological than artistic interest. The earliest type, from the lowest strata of Knossos, is the squatting steatopygous woman; from this the stone idols show two tendencies of development, firstly towards simplification by abandoning the effort to model in the round and

reducing the body to a flat slab on which details may be marked in paint or incision. This stage is also found in neolithic times at Knossos, and in early examples from the Cyclades, the fiddle-idols which are recognised as representations of squatting women; and it persists over a long period in Asia Minor. The second development is in the direction of greater naturalism by attempts to render the legs of the squatting figure, at first as stumps (A 31), which are lengthened until the type of standing woman which predominates in Cycladic art is evolved. This stage does not appear to have been reached in the Aegean prior to the Early Minoan Age; in Thessaly full-length figurines are found as early as the neolithic period, but in Thessaly the neolithic period probably overlapped a more developed culture elsewhere. Other types of stone figures found in Crete differ from the usual Aegean forms and are traceable to Egyptian influence.

Dussaud, *Civilisations préhelléniques*, 2nd ed., 1914, p. 359; Evans, *Palace of Minos*, I, pp. 45-52, 83; Hoernes, *Urgeschichte d. bild. Kunst in Europa*, 3rd ed., p. 358; Milani, *Studi e Materiali di Arch. e Numis.*, 1905, pp. 100-142; S. Reinach, *Sculpture en Europe avant les influences gr.-rom.*; Wace and Thompson, *Prehistoric Thessaly*, p. 70, etc.; Xanthoudides, *Vaulted Tombs of Mesara*, p. 24.

ASIA MINOR (A 1-A 4).

Many examples have been found of primitive *palladia* in stone which suggest anthropomorphic ambitions on the part of their makers, but all are inferior in interest to the figurines in clay or metal. At Hissarlik the earliest forms are flattened pebbles of oval or trapezoidal outline, with a few scratches to indicate eyes, nose, etc. A more regular shape has the outline of a figure 8, the indents at the side indicating the neck; this neck becomes lengthened, and the head diminished, so that the outline of a squatting figure is obtained. One or two examples are rounded in section, and a few show rudimentary arms. Where details of the features are not incised, they may have been indicated by paint. None show any mark of sex, but the squatting idol is in other areas almost invariably female; and terracotta examples, often elaborately decorated, are feminine. Specimens from Yortan, in the Louvre, and Cyme (see below) are similar to those from Hissarlik. The height is generally two or three inches and rarely exceeds a foot. A more ambitious type, found in Adalia, shows a standing woman with arms held to the breast, as in a well-known leaden statuette from Hissarlik; in these the outline is more definitely human, but they are again worked flat and mark no advance in modelling.

Dussaud, *Civilisations préhell.*, 2nd ed., p. 359; Götze in Dörpfeld's *Troja u. Ilion*, I, pp. 379-384; J. L. Myres in *Journ. Anthropol. Inst.*, 1900, p. 251; Ormerod in *B.S.A.*, xvi, p. 105; Reinach, *Sculpt. en Europe*, p. 25; Schmidt, *Schliemanns Sammlung*, pp. 277-283; Peet in *Liverpool Annals*, 1909, p. 145 (with this last compare a clay figurine in the Museum from Caesarea, *Inv.*, 1913, 10-16, 2).

- A 1. Thin flat slab, the edges slightly rounded; the sides indented to suggest the human neck. *From Cyme in Aeolis. Acquired from Greville Chester, 1885.* PLATE I.

Grey marble. Ht. .07.

- A 2. Similar; the head more pronounced, the edges more angular. *From Cyme in Aeolis. Acquired as the last.* PLATE I.

Fine white marble. Ht. .052.

- A 3. Similar; long tapering neck, curving out into head; the edges angular except one side of the top of the head, which is slightly rounded. *From Hissarlik (Troy). Franks Coll.*

Coarse-grained white marble. Ht. .068.



FIG. 1 = A 3.

PLATE I.

- A 4. Similar; thin section; the body angular, the head larger. Eyebrows and eyes are indicated by grooved arcs and two dots, the hair above by scratched lines. Round the neck is a zigzag, below which are four straight grooves. *From Cyme in Aeolis. Acquired as A 1.*

Veined brownish marble. Ht. .042.

[*Cf. Troja u. Ilion*, I, p. 381, fig. 348, g.]

THE CYCLADES (A 5-A 34).

During the third millennium B.C. an active production of idols and vases in marble and stone centred in the islands of the Aegean Sea. Paros and Naxos, with their plentiful supplies of easily-worked marble, are naturally assumed to be the headquarters of the industry, but examples have been found on many islands and it is not possible to assign a piece to its place of origin, nor is there any reason to suppose that such figures as A 11 from Carpathos or A 19 from Syros were not made locally. Idols precisely similar to those from island sites are also found in the eastern mainland of Greece, which in Early Helladic times appears to have shared the Cycladic culture; several are reported to be of Pentelic marble, which points to an Attic fabric, and some from Sparta of 'white coarse stone' are presumably also of local workmanship. Both in quality and quantity the sculptures of this school much surpass the products of the neighbouring areas, and it seems that their superiority was recognised, as an export trade existed in Cycladic idols; one of primitive type, almost a duplicate of A 5, occurs in an Anatolian cemetery at Yortan in Asia Minor; more advanced specimens come from the neighbourhood of Cnidos; and many have been found in Crete, where it has been observed

that some of them show signs of having been repeatedly used and repaired, an indication of the value attached to them.

The series begins with the most primitive forms, the 'flat bits of marble,' which Bent unfortunately discarded, not realising their import. Next come more definitely shaped flat slabs, among which the 'fiddle shape,' formed by the addition of a head to the figure-of-eight form of body, is common. A further development is illustrated by A 7, a fiddle-idol with human details worked in relief; attempts follow to render the legs, which long retain a trace of the squatting tradition in a bend at the knee; this is eventually straightened out to form the nude standing woman, the characteristic type of the Cyclades, as is the nude standing man of Early Hellenic sculpture. It would be unsafe to draw from typological evolution any argument for chronological sequence; primitive and advanced types are found together and allowance must be made for individual skill or the force of tradition.

If the relative chronology is doubtful, the absolute dating can only be defined as a general correspondence with the Second and Third Early Minoan Periods, which are supposed to have lasted from 2800 to 2100 B.C. Bent's specimens from Antiparos, which include very primitive forms, were associated with pottery of Early Cycladic II type. Closer dating with the Minoan series is at the moment impossible, as the Cretan examples come from communal ossuaries which were in use over the whole period. The art is in any case definitely pre-Mycenaean and died out not later than the early centuries of the second millennium B.C., with the growth of Cretan influence over the islands.

Of the type of nude standing woman some hundreds of examples have been brought to light, largely from cist-graves. There is evidence that the idols were not originally made for sepulchral use; in some cases they are so large that they had to be snapped in two before they could be laid in the narrow graves. Other specimens have been found in house-levels in the town of Phylakopi, apparently used by the living. The type falls into two classes: in one the flat tradition persists and the idol is essentially a slab with details in relief; in the other, the figure is worked in the round. The proportions of this class are better, but in detail there is little difference. In both the legs are straight or slightly flexed, divided by a deep groove which is sometimes partially perforated. The arms are rarely separated from the sides and are folded over the front, left over right; more rarely the hands meet in the centre. Another type indicates the arms in a more rudimentary form by a slight pointed excrescence on the shoulder. The hands are never shown in the attitude of grasping the breasts, as in Oriental versions of the Mother-Goddess; on the other hand, pregnancy is indicated on many figures.

The head is characteristic, usually a flattened oval bent back from the chin and worked to a straight edge at the upper end; on this flat surface the nose appears as a high ridge; the eyes and mouth sometimes appear in incision or low relief, but more often are left to be indicated by painting, traces of

which have been observed on many specimens (A 20 and *cf.* Tsountas in 'Αρχ. Έφ., 1898, p. 195). A more naturalistic form of head appears in A 26. Tattoo ornament has been observed across the face in some instances; and one statuette from Sparta has a rounded hat on the head and tattoo-marks on the arms. The average dimensions are small, the height of most being under a foot, but some specimens are of life-size.

More elaborate types are found; an example from Tegea shows a seated woman on a throne with a footstool holding an infant in her lap; her hair is worked to show long locks marked by chevron patterns. In another example on the head of a normal standing figure stands a smaller similar figure, recalling the legend of the birth of Athena. Male figures are rare; usually they are of the standing type, but there are examples of musicians, generally admitted to be male, which are among the most elaborate specimens of the school; one from Keros shows a standing man with arms uplifted, playing the double-flutes; another type shows an Apollo-like figure seated on a throne playing a triangular harp. The group of two figures (A 34) is unfortunately too incomplete to give certainty as to its original composition.

The bibliography is very extensive, going back to Thiersch, *Ueber Paros und Parischen Inschriften*, 1834; for the older literature see Le Bas-Reinach, p. 111. The results of early research were summed up by Blinkenberg in *Mémoires des Antiquaires du Nord*, Copenhagen, 1896, pp. 1-69; for subsequent work see Tsountas in 'Αρχ. Έφ., 1898, pp. 136 ff., 1899, pp. 74 ff.; W. Müller, *Nacktheit und Entblössung*, pp. 57 ff.; Bosanquet and Welch in *Phylakopi*, p. 194; Fimmen, *Kret.-Myk. Kultur*, 2nd ed., pp. 13 ff.; Xanthoudides, *Vaulted Tombs of Mesara*, p. 21; Childe, *Dawn of European Civilisation*, p. 47; Nilsson, *Min.-Myc. Religion*, p. 251; and the works cited above on p. 2.

For Bent's excavations see *J.H.S.*, 1884, p. 49; *The Cyclades*, p. 405; and *Journ. Anthropol. Inst.*, 1885, p. 134.

Primitive Types (A 5-A 7).

- A 5.** Thin flat slab; straight edges; rounded projections for the shoulders **PLATE I.** and a long pointed tang for the head and neck. *From Antiparos. Excavated by J. T. Bent, 1884.*

Parian marble. Ht. .118. Bent in *J.H.S.*, 1884, p. 49, fig. 1, and *The Cyclades*, p. 405.

- A 6.** Violin form; a slab thicker than the preceding, cut in at the waist and **PLATE I.** with a flat rectangular tang for head and neck. *From Antiparos. Bent, 1884.*

Parian marble. Ht. .126. Found in the same tomb as A 5 (Bent suggested that the two represent man and wife). Bent in *J.H.S.*, 1884, p. 49, fig. 2, and *The Cyclades*, p. 405; Forsdyke in *B.M. Cat. of Vases*, I, 1, pp. xiii, xxviii; Perrot and Chipiez, *Hist. de l'Art*, VI, p. 759, n. 1; Reinach, *Sculpt. en Europe*, p. 38, fig. 87.

- A 7.** Violin form; a rounded oblong slab drawn in at the waist and with a **PLATE I.**

tapering tang for the head and neck. The front is worked in low relief to indicate the female sex ; the arms are folded across as in the developed Cycladic type ; the breasts are shown ; a necklace and the vulva triangle are indicated by incisions. *From Amorgos. Acquired from Greville Chester, 1889.*

Parian marble. Ht. .111. Hall, *Aegean Archaeology*, pl. XIV, 2.

Standing Women (A 8-A 31).

(i.) The arms indicated by a pointed projection at the shoulders.

- A 8.** The face is a flat and featureless expansion of the neck, which is very **PLATE I.** long and tapering. The breasts are not marked, but there is a groove about the hips. The legs are separated by a groove before and behind, and are well rounded in front ; the knees are marked, but the feet are very rudimentary. *From Antiparos. Bent, 1884.*

Parian marble. Ht. .123. Repaired across legs, breast and neck. Bent in *J.H.S.*, 1884, p. 50, fig. 4.

- A 9.** As the last, but no groove about the middle ; the head broken off. *From* **PLATE I.** *Antiparos. Bent, 1884.*

Parian marble. Present ht. .077.

- A 10.** The face is flat, but the chin is marked off from the neck, which is very **PLATE II.** thick. The body is more rounded in section, but shows no details ; the legs are simply pointed stumps divided by a slight groove. *From Paros. Bent, 1884.*

Parian marble, slightly polished. Ht. .146. Bent in *J.H.S.*, 1884, p. 51, fig. 6, and *The Cyclades*, p. 406 ; Blinkenberg in *Mém. Ant. Nord*, 1896, p. 66.

- A 11.** Woman, broken off below the hips. A thick slab worked flat, with beak nose, pointed breasts and vulva triangle left in high relief on the front. The eyebrows are marked by incised lines. Above the slit in the vulva triangle are four incised lines to represent the pubic hair ; below is a horizontal groove. *From Pegadia (Poseidonia) in Carpathos. Excavated and presented by J. T. Bent, 1886.*

Coarse grey limestone ; rejoined below the breasts. Present ht. .648. Bent in *J.H.S.*, 1885, p. 235 ; Blinkenberg in *Mém. Ant. Nord*, 1896, p. 64 ; Fimmen, *Kret.-Myk. Kultur*, 2nd ed., p. 14 ; Hoernes, *Urgeschichte d. bild. Kunst*, 3rd ed., p. 360 ; Perrot and Chipiez, *Hist. de l'Art*,



FIG. 2 = A 11.

VI, p. 735, n. 1; S. Reinach in *Rev. Arch.*, 1887, II, p. 84; C. Smith in *Class. Review*, 1887, p. 27.

(ii.) The arms are folded across the front (normal Cycladic type). A 12-A 14 are flat slabs with detail in relief; A 15-A 18 illustrate the transition from the flat tradition to sculpture in the round; the remainder show fully rounded forms.

- A 12.** The head and neck are missing. The body is a flat slab, very broad at the shoulders and tapering to the ankles. The breasts are in low relief, the arms and legs are marked by grooves, as is the vulva triangle. The feet are

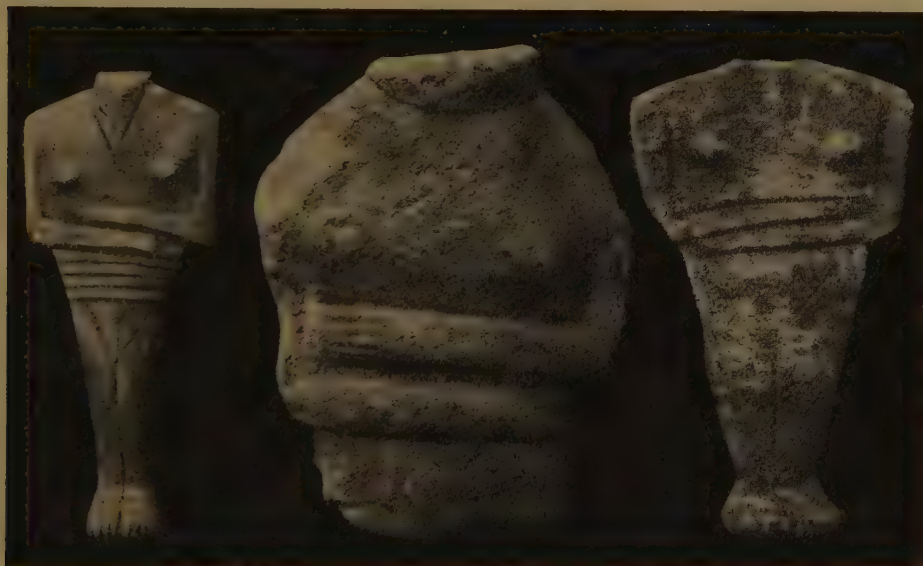


FIG. 3 = A 13

A 22

A 12.

marked by side projections, corrugated on the front edge to show the toes. The back is flat, save that below the pelvis the legs are slightly set back and there is a groove between them. Careless work. *From Greece. Acquired 1854.*

Parian marble. Present ht. .165. *Guide*, no. 3.

- A 13.** The head is missing. Similar to the last, but not so wide at the shoulders. About the neck is a grooved necklace, and round the middle are four grooves representing post-pregnant wrinkles. The feet are more carefully worked; the toes are clearly marked. The legs are bent slightly at the knees and separated by grooves. A spinal groove runs all down the back, where the back of the arms is also grooved; the pelvis is slightly indicated. *From Greece. Acquired 1854.*

Parian marble. Present ht. .163. *Guide*, no. 4.

[For the grooves cf. Bossert, *Altikreta*, 2nd ed., no. 11.]

- A 14.** The head is missing. A flat slab broad and square-cut at the shoulders, tapering to the ankles; the feet are as in A 12, but more carefully worked. The breasts are very small; the upper arms are separated from the body. The r. forearm lies across the front in the usual position; the l. forearm is bent upwards at an angle almost touching the l. breast. The fingers are indicated by scratches. Grooves mark off the legs and the vulva triangle, which is pitted to represent the pubic hair. The back is absolutely flat save for the groove between the legs. This is the most schematised example of the flat technique, but some of the details are advanced. *Acquired 1875.*

Parian marble, polished. Present ht. .236. *Guide*, no. 6.

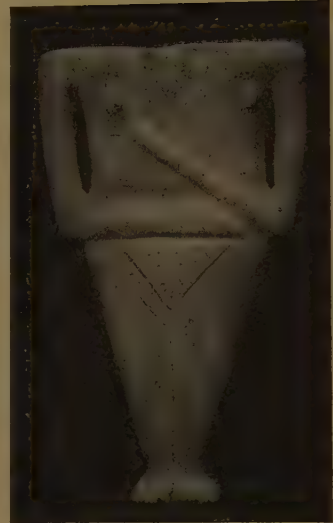


FIG. 4 = A 14.

- A 15.** Usual type, with arms against the sides. Proportions very flat and shoulders very broad, but the breasts are in higher relief and the abdomen slightly protuberant. The legs are more rounded and separated by a deep groove. The vulva triangle is lightly grooved. At the back, a spinal groove running down and deepened between the legs; the pelvis is more prominent. The head is of the usual Cycladic type, bent back and thin, with long narrow nose. The feet are broken away. *From Greece. Presented by Viscount Strangford, 1863, from the collection formed in Greece by the sixth Viscount (1783-1855), sometime Ambassador to the Sublime Porte.*

Parian marble. Present ht. .332. The head rejoined. *Guide*, no. 2.

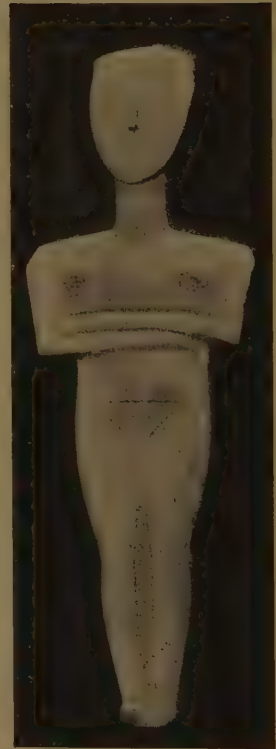


FIG. 5 = A 15.

- A 16.** As the last; the legs below the knees broken off. Long nose and traces of incised eyes on face. The arms and breasts are carelessly modelled; no fingers are shown, but the abdomen is more naturalistic; the navel is indicated and the woman is shown as pregnant. *From Greece. Acquired 1854.*

Parian marble. Present ht. .269. *Guide*, no. 1.

- A 17.** General type as A 15, but the section is thicker, the shoulders rounder; thick long neck, long chin and

narrow nose. The breasts are in low relief and set at different levels; the arms are rounded, the fingers indicated by light grooving. The abdomen is

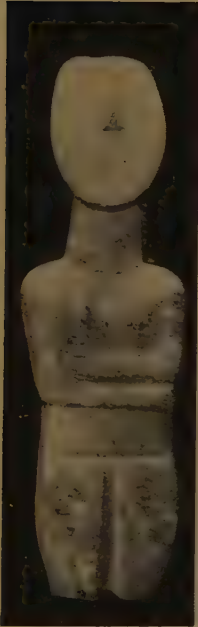


FIG. 7 = A 18.



FIG. 6 = A 17.



FIG. 8 = A 19.

protuberant and the vulva triangle slightly sunken. The legs are divided by a broad flat groove, with a straight edge; the knees are shown by side insets. The feet are carefully worked, with the toes indicated. Down the back is a spinal groove.. *From Greece. Acquired as A 15.*

Parian marble; rejoined at the knees. Ht. .49. *Guide*, no. 5; Blinkenberg in *Mém. Ant. Nord*, 1896, p. 7, n. 2; Collignon, *Sculpt. gr.*, I, p. 18, fig. 5; Hall, *Aegean Archaeology*, pl. XIV, 3.

- A 18.** The modelling more rounded and the body better proportioned. The nose is a flat triangle in relief; the fingers are shown by grooves. A deep groove separates the legs and a horizontal groove marks off the hips. Spinal groove down the back, which is worked very flat. The legs broken away below the knees. *From Amorgos. Acquired from Greville Chester, 1882.*

Parian marble. Present ht. .249. *Guide*, no. 10.

- A 19.** Thick section, but worked very flat. Long straight nose; the eyes are

marked by light incision; the arms are flat and angular with straight fingers. A shallow groove separates the legs, which have side projections to indicate calves and feet. No spinal groove, but the pelvis is indicated. *From Syros. Acquired 1912.*

White limestone. Ht. .642. The head rejoined.

- A 20.** Elongated proportions, but fairly advanced style. Long straight nose, **PLATE II.** sloping shoulders; the fingers and breasts slightly indicated. The hips are grooved; the knees and feet are marked by projections; as far as the former the legs are divided by a groove, below they were separated; the l. leg is missing below the knee. The back is grooved to mark the neck, spinal column, arms, pelvis and knees, and the grooves still retain traces of red colour *From Greece. Acquired 1854.*

Parian marble, weathered. Ht. .235. *Guide*, no. 8; Blinkenberg in *Mém. Ant. Nord*, 1896, p. 46, n. 1.

- A 21.** Elongated proportions; the chin more pointed; long nose. The abdomen **PLATE II.** is protuberant and the vulva triangle inset. The fingers are not shown. The legs are grooved to the knee and separated below (now broken off below knee). Spinal groove down the back; the pelvic area is more naturally rendered. *From Antiparos Bent, 1884.*

Parian marble. Present ht. .131. Bent in *J.H.S.*, 1884, p. 50, fig. 5.

- A 22.** Torso of woman from neck to waist; a groove round base of neck; the **FIG. 3.** breasts are only slightly indicated. The fingers are carefully worked and there is an effort to render the slope of the shoulders. *From Amorgos. Bent, 1884.*

Parian marble. Ht. .163.

- A 23.** The legs bent as if the woman is about to sit. The nose is in relief and an **PLATE II.** advance in naturalism is visible in the breasts and legs, the latter divided by a groove perforated from above the knee. Spinal groove down the back. The left foot missing. *From Paros. Bent, 1884.*

Parian marble. Ht. .149. Bent in *J.H.S.*, 1884, p. 51, fig. 8, and *The Cyclades*, p. 406.

- A 24.** As the last, with legs bent. The arms are hastily grooved, the fingers **PLATE II.** not shown; rough work, but proportions fairly good. Both feet and the r. leg from the knee are missing. *From Syros, 1809. Bequeathed by Thomas Burgon, 1840.*

Parian marble, polished. Present ht. .20. *Guide*, no. 9; Blinkenberg in *Mém. Ant. Nord*, 1896, p. 67.

- A 25.** The head is missing, but the body, though much elongated, is of advanced style. The arms are rounded and marked off at the back; the fingers are shown and the forearms are set at a slight angle. The hips and pelvis are grooved off, the legs are slightly bent and separated by a deep groove which is perforated from above the knee to the feet, the knees and calves are indicated and the toes are grooved. *Acquired 1875.*

Parian marble. Present ht. .398. *Guide*, no. 7.

- A 26.** Rounded form and good proportions; broken away below the knees and the head rejoined. The head shows considerable advance, being rounded, with high sloping forehead; eyes, nose and mouth are shown. The fingers are slightly indicated and the vulva triangle is strongly marked. The legs are naturally separated. No spinal groove. This is the most advanced specimen in the collection. *From Paros. Bent, 1884.*

Parian marble. Present ht. .134. Bent in *J.H.S.*, 1884, p. 51, fig. 7; Blinkenberg in *Mém. Ant. Nord*, 1896, p. 66; Murray, *Handbook of Gr. Archaeol.*, fig. 2.

- A 27.** The face is pointed and worked to a flat cone in front to indicate the nose; the neck much elongated, the breasts not marked. The upper arms are separated from the body, the lower arms meet across the body in the centre. Slight vulva triangle; huge rounded hips; the legs widely separated and rounded; the kneecaps, ankles and feet are shown. The naturalism of the lower limbs contrasts with the primitive character of the upper half. Spinal groove. *From Amorgos. Acquired from Greville Chester, 1890.*

Parian marble. Ht. .198. The legs rejoined. Perrot and Chipiez, *Hist. de l'Art*, VI, p. 741, fig. 333; Wolters in *Ath. Mitt.*, 1891, p. 49, fig. 1.

- A 28.** Head broken from a statuette; elongated proportions, the top broken away; long narrow nose; the eyes, with lids and pupils, and mouth are shown in low incision. *From Amorgos. Bent, 1884.*

Parian marble. Ht. .127.

- A 29.** Head broken from a statuette; rounded form; the nose is shown. *From Greece. Acquired 1854.*

Parian marble. Ht. .064. *Guide*, no. 12.

- A 30.** Left leg up to the knee, broken from a statuette which had the lower legs separated. The foot of primitive form. *Probably from Antiparos. Bent, 1884.*

Parian marble. Ht. .067.

[‘In some graves I found marble legs all alone,’ Bent in *J.H.S.*, 1884, p. 52.]



PLATE II.

PLATE II.

FIG. 9 = A 25.

- A 31.** Right leg, similar; smaller scale; the foot more shaped. *Similarly acquired.*

Parian marble. Ht. .045.

Variant types and other subjects (A 32-A 34).

- A 32** Woman of the usual type with folded arms, but with the legs only worked as far as the knees, where the figure ends. Rounded shoulders; the fingers indicated. Small vulva triangle; the hips much exaggerated; a deep groove between the legs and a spinal groove down the back, which is very flat; the pelvis is strongly marked. The head is missing. Careless work. *Acquired in Greece by Admiral Spratt; presented by Col. W. Spratt-Bowring, 1904.*

Parian marble. Present ht. .231.

[The exaggerated hips and shortened legs are an attempt to indicate a sitting posture. The type with shortened legs is intermediary between the squatting and standing figures, but the details of this figure, though poorly worked, are advanced in style.]

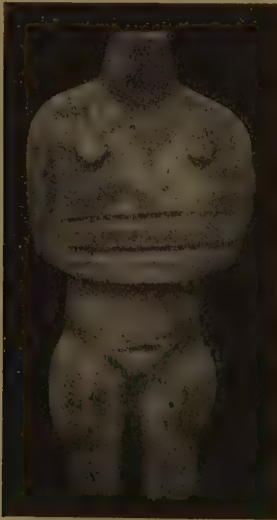


FIG. 10 = A 32.

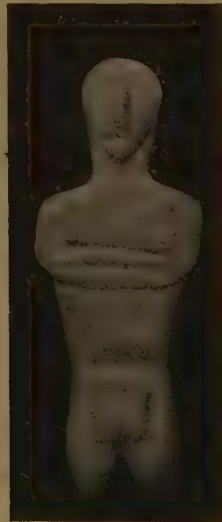


FIG. 11 = A 33.

- A 33.** Woman standing with arms folded, as usual. The head is of advanced type with eyes and mouth incised, ridge nose and pointed chin, but the body is primitive, the breasts and arms being very rude and the legs mere pointed stumps. In front of the abdomen is a raised square patch and over the lower half of this a second and smaller square. The back is flat with a small pelvic projection. *From Greece. Acquired as A 15.*

Parian marble. Ht. .222. *Guide*, no. 11; Bent, *The Cyclades*, p. 406; Blinkenberg in *Mém. Ant. Nord*, 1896, p. 20; Overbeck, *Gr. Plastik*, 4th ed., I, p. 57, n. 13.

[The figure has previously been cited as male; Blinkenberg, *l.c.*, doubts its authenticity, without cause. The interpretation of the raised squares as an apron is doubtful; possibly the statuette is unfinished and they remain to be cut away.]

- A 34.** Fragment of group; a woman from neck to hips, with the right arm folded across and left arm raised at the side; the breasts are at different levels; the fingers are indicated. At her back, passed round her waist from the left,

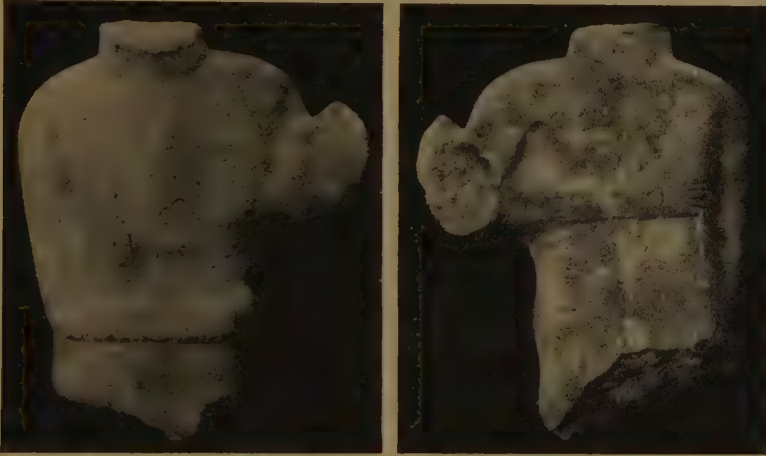


FIG. 12 = A 34

is the arm of a second figure. Fairly advanced style. *From Amorgos. Bent, 1884.*

Parian marble. Ht. .16. Bent, in *J.H.S.*, 1884, p. 51, fig. 9, and *The Cyclades*, p. 406; Blinkenberg in *Mém. Ant. Nord*, 1896, pp. 17 and 62.

CYPRUS.

Very few prehistoric stone figures, and these unimportant examples of steatopygous women, have been found; the little amulet here published appears to be a Cycladic importation. The native clay figurines in the earliest period illustrate the flat type—slabs of red clay with incised details; later, the nude standing woman moulded in the round, but of a grotesqueness peculiar to this island, is common.

Gjerstad, *Studies on Prehistoric Cyprus*, p. 259, and cf. *B. M. Terracottas*, A 1, A 10-A 21.

- A 35.** Small statuette, probably female; the head and neck of marked Cycladic form, with scratchings to represent eyes and nose. The arms are flat side-projections as A 8-A 11; the figure is shown as squatting, with drawn-up legs (the l. broken away). *From Maroni, 1898.* **PLATE 1.**

Steatite. Ht. .038.

MYCENAE (A 51-A 57).

FRAGMENTS FROM THE TREASURY OF ATREUS.

The 'Treasury of Atreus' is a large tomb to the west of the Acropolis of Mycenae, consisting of a circular chamber (*tholos*) of beehive shape almost fifty feet in height and diameter, cut into a hillside and built of heavy masonry covered with earth. A small side-chamber opens out of the *tholos*, which was reached by a passage or *diadromos*, 20 feet wide by 115 long, cut into the hill and lined with masonry; at the inner end of this was an elaborate façade to which belonged the fragments now in the Museum.

Buildings similar in type are found elsewhere in Greece, and their sepulchral nature has been abundantly demonstrated. Nine in all are known to exist in an irregular semicircle around the citadel of Mycenae, and of these the 'Treasury of Atreus' is not only the best preserved, but the largest and finest. Except for insignificant *débris* all trace of interment has long perished.

A suggestion has recently been revived that in the later days of Mycenaean rule the contents of the *tholos*-tombs were transferred for safety within the walls of the Acropolis, where in the large 'Shaft graves' Schliemann found embalmed bodies with rich funeral furniture (Evans in *J.H.S.*, 1927, p. xix).

The tomb dates from the sixteenth century B.C. and was built in the early days of the Minoan colonisation, or conquest, of the mainland. The sculptured decorations find their closest parallels in architectural fragments from the South Porch of the Palace of Knossos, which are assigned to the close of the Third Middle Minoan period, about 1600 B.C. (Evans in *J.H.S.*, 1927, p. xx). The two slabs A 56-57 are indicated by their material to be probably of Knossian fabric; and the other sculptures, if not also of Cretan origin, are certainly the work of Cretan artists. Of the group at Mycenae the 'Tomb of Clytemnestra' shows the same Minoan design and craftsmanship; the others are smaller and poorer, probably the work of local hands.

A recent proposal to assign the Treasury to a later date, about 1400 B.C., and to regard it as one of the last of the series in a line of ascending development, is open to weighty objections and should be discarded. The arguments for it are (i) the discovery of late pottery about the structure; but it is observed that this evidence, if it be admitted, would involve a still lower date, in the full tide of Mycenaean decadence; and (ii) a theory of architectural evolution, which is contrary to the general downward trend of the arts in the Late Mycenaean period.

There is no ground for the assumption, which underlies much of the reasoning for a late date, that the *tholos*-tombs at Mycenae are the sepulchres of successive members of a dynasty and hence must be spread over a long period of time. More probably they are communal tombs of groups or families and owe their origin to the same political or cultural impulse. Elsewhere in Greece *tholos*-tombs, such as those of Vaphio or Kakovatos, which have in part preserved their original contents are shown to belong to the beginning of the Mycenaean age, which must have been a period of great architectural activity. Nor is it surprising that evidence of continuous use down to the fall of Mycenae should be found in the form of late potsherds, etc.; the *tholos*

at Messenian Pylos, together with evidence of Early Mycenaean occupation, yielded pottery of late Sub-Mycenaean type ('*Arch. 'Eφ.*, 1914, p. 99).

See, for the late dating, Wace in *B.S.A.*, xxv, pp. 387-397, and in *J.H.S.*, 1926, pp. 110-120; Droop in *Liverpool Annals of Arch. and Anthr.*, xiii, pp. 43-48; against, A. J. Evans in *J.H.S.*, 1925, pp. 45, 74, and 264, and 1927, p. xix.

The name 'Treasury of Atreus' is derived from Pausanias, who in describing the sights of Mycenae in the second century A.D. mentions 'Ατρέως καὶ τῶν παίδων ὑπόγαια οἰκοδομήματα, ἐνθα οἱ θησαυροὶ σφισι τῶν χρήματων ἦσαν—the subterranean chambers of Atreus and his children, where they kept their treasures (ii, 16). Some old travellers refer to it under the name of the 'Tomb of Agamemnon,' which is also mentioned by him; but it is known that *tholos*-tombs elsewhere were supposed by Pausanias to be treasuries, and it is most probable that by the 'Tomb of Agamemnon' is understood one of the Shaft graves on the Acropolis (Frazer on Pausanias, *l.c.*, vol. III, p. 161).

The tomb appears to have remained open through the centuries, though gradually becoming filled with earth, and was used as a shelter for shepherds. It was first examined scientifically by the French agent Fauvel about 1780 (*Rev. Arch.*, 3rd Series, xxx, p. 44), but no attempt to clear the interior seems to have been made until the beginning of the nineteenth century, in the course of a visit of Lord Elgin to the Peloponnese in 1802.

In late August of the previous year, 1801, Hunt, the British Embassy chaplain, and Lusieri, Lord Elgin's draughtsman, had paid a brief visit to the tomb—'a most stupendous conical subterranean building, quite entire, called by some antiquaries the Tomb of Agamemnon, by others the Royal Treasury of Mycenae. The door has been opened, and unfortunately floods of rain have carried in so much soil that the entrance is now difficult and the whole dimensions of the tomb cannot be ascertained' (Hunt to Lord Elgin, quoted by A. H. Smith in *J.H.S.*, 1916, p. 200).

Lord and Lady Elgin visited the tomb on May 6th, 1802, 'entering on *all fours*,' according to Lady Elgin. Instructions were left with one Vlassopoulos of Argos, the host of the party, to excavate the tomb. Six days later the party returned to Argos and in the interim the Voivode of Nauplia had cleared the doorway; 'we found many fragments of Vases and some ornamental Marble which had covered the outside. There were also some pieces of a marble fluted vase of very good workmanship.'

A month later, the artist Sebastian Ittar was despatched with instructions to pay particular attention to the *tholos*-tombs. His drawings are preserved in the Departmental Library, where are also his working sketches, and are as follows:

Elgin Drawings, portfolio II, fo. 16, plan of the tomb;

fo. 17, elevation of the façade;

fo. 18, restoration of the façade;

fo. 19, sculptured fragments of the façade;

fo. 20, internal section of the tomb.

The fragments shown in fo. 19 are a fragment of column shaft and a capital, and two pieces of white marble, one with spiral ornament, the other with a band of rosettes (see figs. 27, 28, below). These are not the fragments now in the Museum. The capital at least remained on the site to be finally recovered in 1860 (see p. 22), and there is no subsequent trace of the two white marble fragments.

On December 8th, 1805, Dodwell found at the tomb, besides 'a columnar pilaster and its base,' 'some masses of *rosso antico* covered with spiral ornament,' also 'a mass of green marble found by the excavators of the Earl of Elgin near the Treasury of Atreus . . . enriched with the spiral maeander and some circular ornaments similar to those over the column of the gate of the lions' (*Travels in Greece*, II, pp. 229-234). The illustrations identify these pieces as A 53 and A 54. Previous to this, on July 4th of the same year, Lusieri had paid '655 piastres to Mr. Vlassopulo of Argos, for the cost of the excavations that he made at the tomb of Agamemnon by your Excellency's orders.'

Leake has left an account of the state of the tomb on March 17th, 1806: 'exactly as I saw it before. There only wants a little labour to complete Lord Elgin's excavation and to show the depth and nature of the monument within. I believe this has been done, but it is now filled up again. . . . On my former visit there were several large fragments of these semi-columns lying on the ground: I can now only find one or two very small pieces' (*Travels in the Morea*, II, p. 373).

It may then be inferred that A 53 and A 54 were found by Vlassopoulo, not earlier than June, 1802 (otherwise Ittar would have drawn them), and not later than December, 1805. The actual date of discovery was probably shortly after Ittar's visit, as Lord Elgin's commission to dig would have been executed without undue delay, and Leake implies that the excavation was not of recent date. It also appears that the two slabs were removed in the early months of 1806, before Leake's visit. Lord Elgin was then a prisoner in France, but Lusieri was indefatigably continuing to augment the collection (*J.H.S.*, 1916, p. 262).

According to Leake, Vlassopoulo anticipated the Marquis of Sligo in the discovery of the column-shafts, and it seems that his excavation also produced the two fragments of reliefs with bulls, A 56-7. Some fragments of the Treasury were in Athens in November, 1802; for Hunt, reporting to Lord Elgin the removal of sculpture on H.M. frigate *Victorieuse*, adds in a postscript 'Nov 24th Seven O'clock in the morning. . . . Capt Richards has also taken the marble ornaments found in Agamemnon's Treasury at Mycenae.' This cannot refer to Ittar's fragments, which do not appear to have left the site, nor to A 53-4, which were not moved until 1806. Actually no fragments from the Treasury appear to have been dispatched on the *Victorieuse*, but the next ship, the *Braakel*, which reached the Peiraeus a month later, in December, 1802, carried away A 56-7 with no indication of finding-

place attached to them (see *J.H.S.*, 1916, pp. 237, 254); and as no other fragments in the Elgin collection can be associated with the Treasury of Atreus (see further, p. 27), the inference seems irresistible that A 56-7 are the missing fragments. Vlassopoulos's excavation must have taken place in the early autumn of 1802, with the summer heat past; he left on the site the column shafts and slabs with pattern-decoration, but forwarded to Athens the figure-subjects, A 56-7. These missed the *Victorieuse*, of which Hunt when writing his hasty postscript was ignorant, and the omission was repaired by dispatching them at the next opportunity.

Three years after Leake, in 1809, the second Marquis of Sligo joined with Veli Pasha, son of the noted Ali Pasha of Janina, in clearing out the tomb once more. Rumour attributed great finds of gold treasures to Veli Pasha, but Lusieri, more correctly informed, reported to Lord Elgin that 'Veli Pasha of the Morea has had digging done at Argos and Mycenae. He has found various fragments of sculpture which he has sold to Messrs. Knight and Fazackerly, and some columns which he has given to Lord Sligo.' Further information is supplied by Laurent, *Classical Tour* (p. 145); 'During the stay of Lord Sligo in the Morea excavations were made in this building under his direction and that of Veli, the pasha of Tripolitza. We were informed that the result of these researches was the discovery of the shafts of two columns, without either capitals or bases. These were immediately presented to His Lordship, who carefully transported the treasure to England.' This long-forgotten authority was overlooked until in 1904 Lord Altamont, the present Marquis of Sligo, identified the shafts at the family seat, Westport, County Mayo, Ireland. In the following year they were presented to the Museum by the fifth Marquis.

In 1811 Haller and Cockerell made some small investigations at the tomb with a view to determining its structure. Cockerell's sketches are preserved in the Departmental Library; for Haller's see Michaelis in *Ath. Mitt.*, 1896, p. 121 (*Journal of C. R. Cockerell*, p. 101, and Leake, *l.c.*). Later travellers added nothing of value to the accounts of their predecessors; a bibliography of their writings is given in *B.S.A.*, xxv, p. 26. There were also unrecorded visitors, by some of whom small fragments were carried away to various museums; in this way A 52 *d* and *f* and A 55 were brought to England. In 1878 the tomb was fully excavated by Stamatakis for the Greek Archaeological Society, when the remaining fragments of the façade were taken to Athens (see Thiersch in *Ath. Mitt.*, 1879, pp. 177 ff.). In 1920 and 1921, further explorations were undertaken by the British School at Athens (*B.S.A.*, xxv, pp. 338-357).

See also Adler in Schliemann's *Tiryns*, p. xxxvi; Belger, *Beiträge zur Kenntnis d. Gr. Kuppelgräber*; Blouet, *Expéd. de Morée*, II, pl. 70; Dinsmoor, *Archit. of Greece*, 1927, p. 47; Dodwell, *Pelagic Remains*, pls. IX, X; Donaldson in Stuart and Revett, 2nd ed., IV ('Description of the Subterranean Chamber at Mycenae'); Durm in

Jahreshefte, 1907, p. 41; Frazer, *Pausanias*, III, p. 124; Gell, *Argolis*, p. 29; Noack, *Baukunst d. Altertums*, p. 11, pls. 13, 14; Perrot and Chipiez, *Hist. de l'Art*, VI, p. 608; Tsountas-Manatt, *Mycenaean Age*, p. 119.

For Lord Elgin's activities see A. H. Smith, 'Lord Elgin and his Collection,' *J.H.S.*, 1916, pp. 163 ff.

For Veli Pasha see further Belger, *op. cit.*, p. 22; Reinach in *Rev. Arch.*, 1905, II, p. 464; Schliemann, *Mycenae*, p. 49.

The sculptured fragments come from the façade, which was in two parts. The lower contained the great doorway, 5.40 m. high and varying in width from 2.77 m. at the bottom to 2.45 m. at the top. This is roofed by two lintel blocks, the inner one weighing over a hundred tons, and is flanked by receding fascias cut on the ashlar masonry, while on each side a half-column (A 51, A 52) was engaged against the wall. Above the capitals of these were plinths from which pilasters ran up bounding the upper portion of the façade; in the centre of this, over the lintel, was a triangular relieving space, while at the top came a plain projecting course. This upper part was adorned with carved slabs of coloured stones (A 53-A 57), but the actual disposition of the ornament remains conjectural.

The Columns (A 51, A 52).

On each side of the doorway was a half-column of hard green limestone engaged against the ashlar masonry. By the gift of the Marquis of Sligo in 1905 the Museum acquired the lower l. shaft, and the greater part of the upper l. shaft and of the lower r. shaft. A restoration of the two columns, incorporating two other small fragments which had been long previously in the Museum and casts of other pieces preserved elsewhere, was erected in the Archaic Room in 1906.

The two lower shafts may be assigned to their original positions on the r. and l. of the door respectively by (1) the height of the respective swallow-tail cramp-holes in the façade, and (2) the correspondence of the dowel holes in the bases with those on the lower beds.

The two *bases* remain in position on each side of the door of the tomb. They are three-stepped rectangles of yellow conglomerate, and are represented in the restoration by facsimiles.

Ht. .16. L. .788. Projection .43. Durm in *Jahreshefte*, 1907, p. 47, fig. 13, bottom; Thiersch in *Ath. Mitt.*, 1879, pl. XIII, B; Wace in *B.S.A.*, xxv, p. 342, fig. 72.

The *shafts* taper from top to bottom and are covered with ornament in low relief applied horizontally. Plain channelled chevrons alternate with broader chevron bands filled with running spirals, the angles filled with reduplicated outlines. The chevrons are bordered by narrow bead ornament between mouldings. Each shaft contains nine such chevron bands. The

PLATE III.

BASES IN TREASURY OF ATREUS

SCALE 1:5

I. Left of Doorway

II Right of Doorway

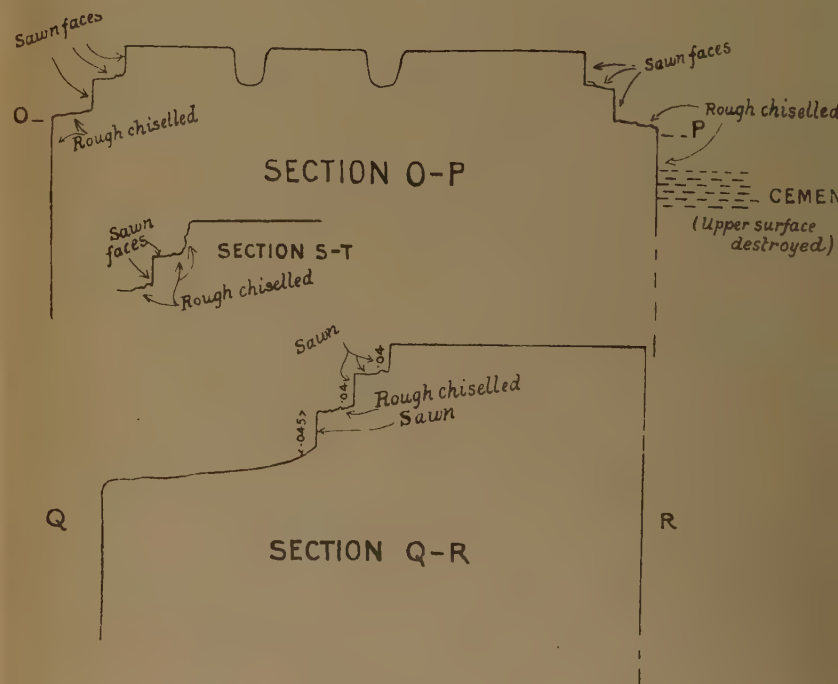
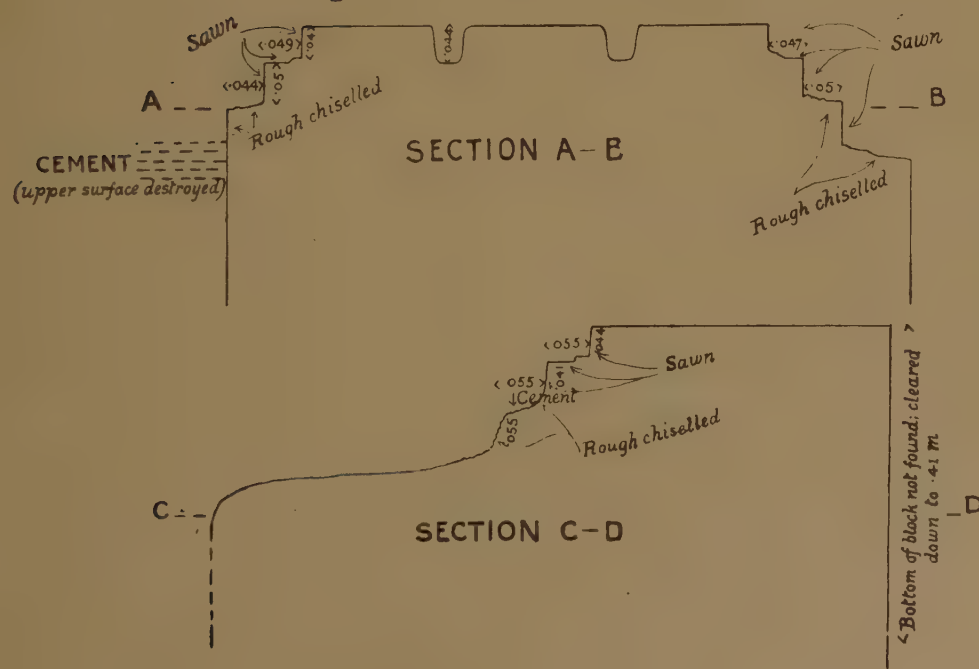
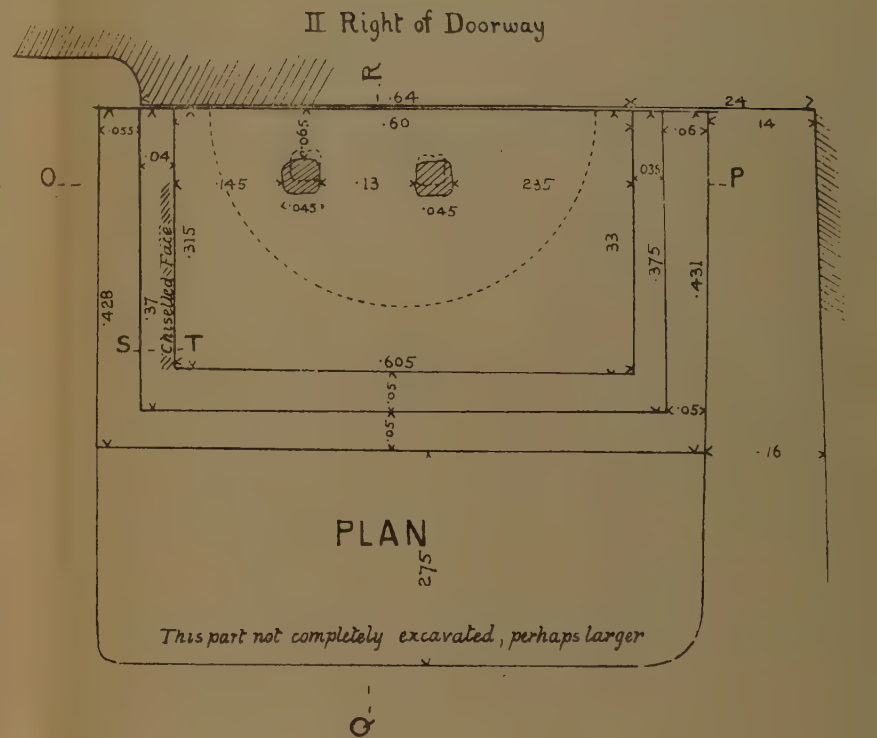
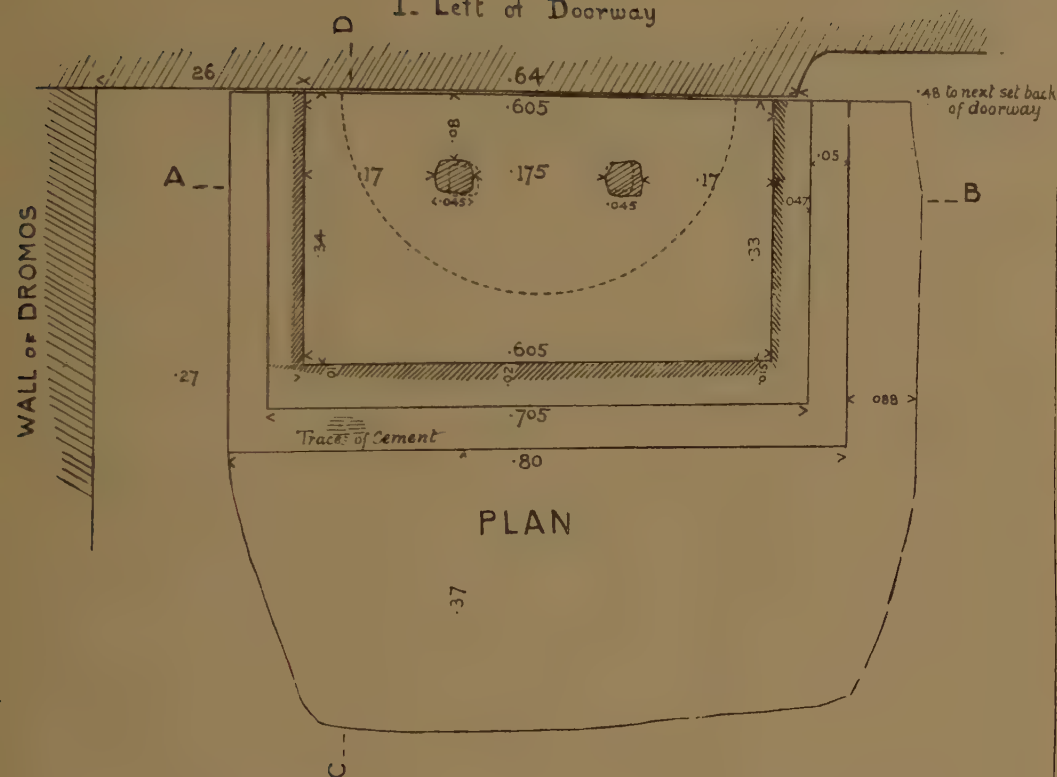


FIG. 13 = Bases of the columns.

TREASURY OF ATREUS

CRAMP HOLES

I. LEFT

II. RIGHT

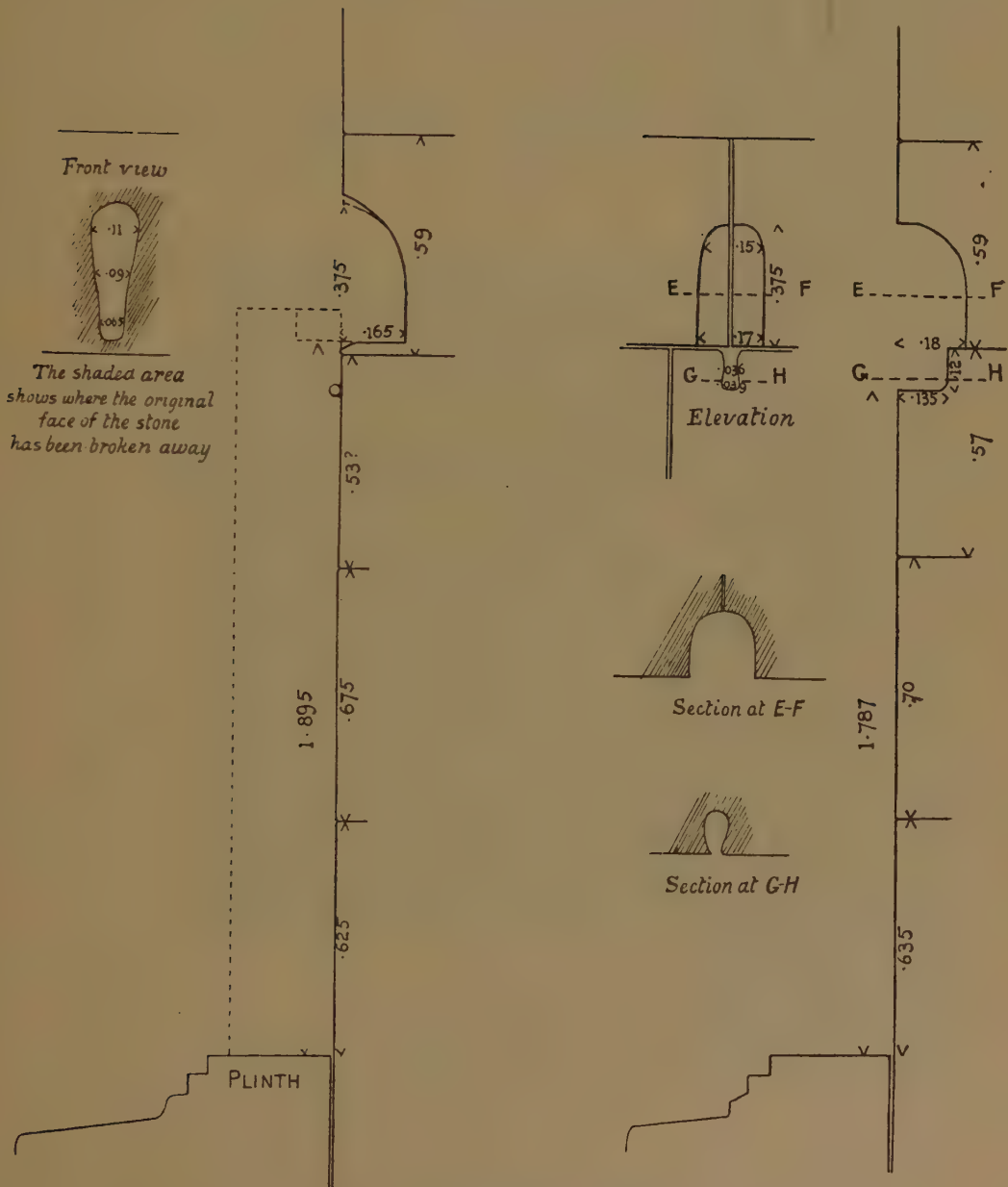


FIG. 14 = Cramp-holes on the façade.

total height of the shafts is 5.70 metres. The half-circumference tapers from .89 at the top to .814 at the base; the diameter similarly from .56 to .52.

Simple chevron patterns are found on E.M. pottery in Crete, and filling with spirals is common from M.M.I. times (*cf.* Seager, *Mochlos*, pl. VIII, no. x. 10, and see two contemporary vases from Palaikastro, Bosanquet and Dawkins, *B.S.A. Supplement*, 1923, pl. VIII, A and C). The developed design as seen on the shafts has been found in Crete in the Second Middle Minoan period, on a faience bead excavated at Mavro Spelio (Forsdyke in *B.S.A.*, xxvii). Similar designs are of frequent occurrence on L.M.I pottery (*cf.* Boyd, *Gournia*, pl. I. 2; Seager in *A.J.A.*, 1909, p. 282, fig. 5; also Staïs in *Ἀρχ. Ἐφ.*, 1895, pl. II. 2). Lethaby (*l.c. infra*) suggests metal prototypes; compare a bronze fragment from Kakovatos, also of L.M.I date (*Ath. Mitt.*, 1909, pl. XII, 9, p. 291). Comparison may also be made with a gypsum lamp from Knossos of M.M.III date (Evans, *Pal. of Minos*, I, fig. 249). In Late Mycenaean times the pattern grows thin and formalised; *cf.* the floor design from Mycenae assigned by Wace to L.H.III (*B.S.A.*, xxv, pl. XXXIII).

The *capitals* are casts of the fragments as now restored at Athens, with



FIG. 15 = Right Capital, showing the original fragment, A 52 f.

some additions and modifications. They consist of two members: the lower, or necking, is a cavetto fluted with tongues pointed upwards, as in the lotos-capitals of Egypt; the upper is a torus moulding with a pattern of bead-

edged chevrons alternately filled with spirals, closely akin to the pattern on the shafts, but set vertically. Over this is a plain cavetto and a plain rectangular abacus.

The chevrons being pointed to l. and r. respectively, it is assumed that their cusps pointed outwards, hence l. and r. capital can be distinguished

Donaldson included the two chevrons on the same cap, so as to inclose a diamond.

Meurer, *Jahrbuch*, 1914, p. 4, suggests a metal insertion in the incised line between shaft and capital.

Height of capital and abacus, '57; of abacus alone, '21. Width of abacus, 1'04.

For a comparison of the capitals as restored at Athens and London see Durm in *Jahreshefte*, 1907, p. 47.

A 51. *The left column.*—(a) Left lower shaft. This has a height of 1.98. There is a joint above and below. On the lower bed are two dowel holes, each made of four circular drilled holes. The distance apart of these holes is .20, centre to centre, which is slightly less than between the holes on the base, but the general agreement of base and shaft bed is considerable. The top bed has a swallow-tail cramp-hole cut to a depth of .085 below the upper bed, and therefore 1.895 above the base. On the façade is a swallow-tail cramp-hole 1.895 above the base, which thus corresponds. There are also two dowel holes, as before, in the extant part of the top bed, but as the l. side of this is broken away, it is probable that there were three originally, set symmetrically around the cramp-hole. *Presented by the Marquis of Sligo, 1905.*

(b) Left upper shaft. This has a length of 2.725. The pattern is continuous with that of the lower shaft. The bottom bed is partly preserved and shows two dowel holes which would correspond with the lateral holes of the lower shaft. Between the holes is a small groove cut with the saw.

The upper bed is broken away. There is no trace of a joint and no cramp-holes are shown in the façade, so the whole upper shaft was in a single



FIGS. 17, 18.

FIG. 19.

FIG. 16 = The left column, A 51.

piece; about .995 is therefore missing from the top of this fragment. *Presented by the Marquis of Sligo, 1905.*

(c) The greater part of the left capital and abacus is at Athens and is represented by a cast.

Ht. .60. Bossert, *Altkreta*, 2nd ed., pl. 203; Dinsmoor, *Archit. of Gr.*, pl. X;

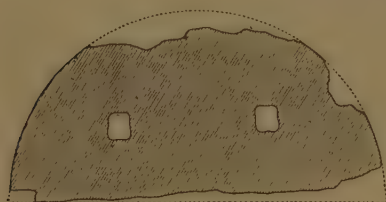


FIG. 17 = Bottom bed of A 51 a.

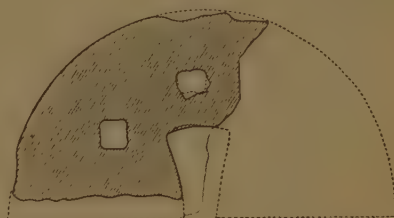


FIG. 18 = Top bed of A 51 a.

Michaelis in *Ath. Mitt.*, 1896, p. 123; Noack, *Baukunst*, pl. 14, b; Perrot and Chipiez, *Hist. de l'Art*, VI, p. 523, fig. 203.

Half of this capital was sketched by Ittar, who gives a section, elevation and enlargement of the pattern, understanding the fragment as a base. The bed underneath shows two dowel holes. It was seen in 1805 by Dodwell, and in 1811 part of the lower member was drawn by Haller. Two large fragments, which joined, as well as a part of the r. capital, were found by Conze and Michaelis on the site in 1860 (*Ath. Mitt.*, 1896, p. 123).



FIG. 19 = Bottom bed of A 51 b.

Donaldson (*l.c.*, pl. IV), followed by Pomardi *apud* Dodwell, redraws Ittar, making a lozenge in the centre by reversing one-half of the chevrons. Gell (*Argolis*, p. 29) first observed that the fragments were capitals and not bases; so Thiersch in *Ath. Mitt.*, 1879, p. 181.

(d) A cast of a small fragment of the capital at Karlsruhe, showing part of the lower member, part of an upper spiral and the edge of a chevron, is fitted in the front.

Ht. .20. L. .21. Durm, *Baukunst*, II, 1, fig. 29; Perrot and Chipiez, *Hist. de l'Art*, VI, p. 630, fig. 280.

(e) A cast of a small fragment, in Berlin since 1862, is inserted to the r. of this; it shows part of the lower member and the end of a chevron.

Ht. .20. L. .27. Furtwängler, *Beschreibung der antiken Skulpturen zu Berlin*, no. 993; Perrot and Chipiez, *Hist. de l'Art*, VI, p. 631, fig. 281.

A 52. *The right column.*—(a) Right lower shaft. This has a present length of 1.866. The bottom bed has two dowel holes irregularly placed on the r.

half, which closely correspond with the two holes in the pedestal. The upper joint is missing, but there are traces of the bottom of a swallow-tail cramp-hole, $\cdot 044$ short of the greatest length, or $1\cdot 822$ above the bottom bed. As the depth of the corresponding cramp-hole in the left shaft is $\cdot 085$, the total height of this shaft was about $1\cdot 907$. The



FIG. 21 = Bottom bed of A 52 a.

bottom of the cramp-hole in the façade is $1\cdot 787$ above the pedestal. *Presented by the Marquis of Sligo, 1905.*

(b) Right upper shaft. The length of the lower shaft being calculated at $1\cdot 907$, the upper portion will be $3\cdot 793$. Of this the top for a length of $2\cdot 256$ is now in the National Museum at Athens. It was sketched by Haller on June 19th, 1812, when it was lying outside the great mosque at Argos. His sketch gives a length of $7' 8''$ ($= 2\cdot 237$, which closely corresponds) and he also shows a bed with two dowel holes, which would imply that the r. shaft was in three portions. He indicates the taper, but introduces one repeat too many in the chevron pattern. The fragment was seen by Mure in 1838 built into a mosque at Nauplia; it was rediscovered by Fredrich in 1896, and then removed to Athens. When built into the mosque, the front surface was sawn off to give a flat surface. This is represented in the restoration by a cast, placed immediately under the cap, as the diameter demands.

Michaelis, *Ath. Mitt.*, 1896, pp. 124-126.

[An important fragment of shaft was sketched by Ittar (*Elgin Portfolio*, II, 19). It belongs to the top of a shaft, as it shows the moulding, but it is difficult to place. As drawn it is $1\cdot 07$ in length, but in respect of the termination of the pattern it agrees with neither r.

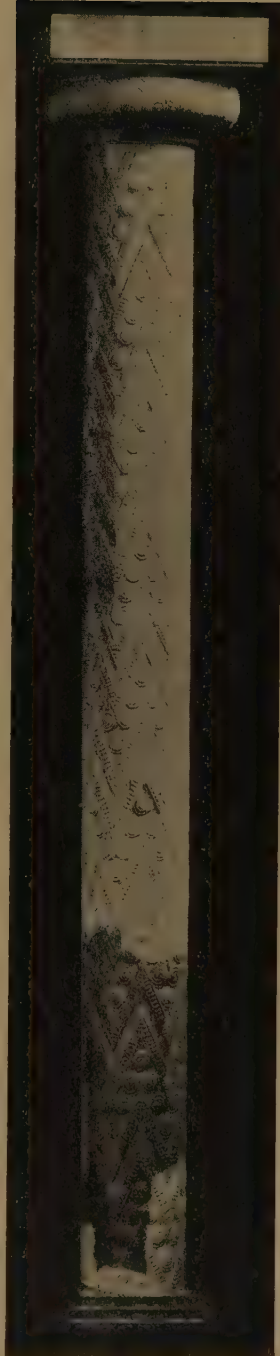


FIG. 20 = The right column, A 52.

nor l. shaft. As redrawn out fairly in the Elgin drawings, the moulding is placed by error at the wrong end of the design, *i.e.*, the end with two side chevrons instead of a central chevron. Ittar's finished drawing is reproduced in Perrot and Chipiez, VI, p. 632, fig. 283.]

(c) A cast of a small fragment at Munich has been placed in the sawn portion of the front of the Athens fragment at the top ; its place at this altitude is certain, as it gives the top of the pattern and the sunk depression between pattern and cap.

Ht. .17. L. .22. Bossert, *Altkreta*, 2nd ed., no. 204c ; Perrot and Chipiez, VI, p. 526, fig. 206 (shown on end) ; Meurer in *Jahrbuch*, 1914, p. 4.

(d) Between the two main lengths of shaft, a small original fragment has been inserted at its correct position in the pattern. This fragment was given to the Institute of British Architects in 1836 by Ambrose Poynter and, on the motion of W. R. Hamilton, presented by the Institute to the Museum in 1843.

Ht. 28. L. .22. Smith, no. 3 ; Perrot and Chipiez, *Hist. de l'Art*, VI, p. 631, fig. 282.

(e) The right capital. Less of this is preserved. The largest fragment, at Athens, shows the under member and the centre of a chevron.

Ht. .32. L. .27. Perrot and Chipiez, VI, p. 527, fig. 207, and see Michaelis as above ; Noack, *Baukunst*, pl. 14a ; Bossert, *Altkreta*, 2nd ed., pl. 202.

(f) An original fragment is introduced into the lower side of this capital, **Fig. 15.** fitting above the Munich fragment (c) in the shaft. It gives a part of the lower member with the bed below. This fragment was given to the Institute of British Architects in 1836 by Ambrose Poynter and transferred to the Museum in 1843, with (d).

Ht. .09. L. .25. Smith, no. 4.

On the columns see further Bell, *Hellenic Archit.*, p. 49 and *Prehell. Archit.*, p. 185 ; Dinsmoor in Anderson-Spiers-Dinsmoor, *Archit. of Greece*, 1927, p. 52, pl. X ; Durm in *Jahreshefte*, 1907, p. 47 ; Fiechter in *Jahrbuch*, 1918, p. 225 ; Banister Fletcher, *Hist. of Archit.*, 7th ed., p. 70 ; Hall, *Aegean Archaeology*, pl. V ; Lethaby in *The Builder*, 1914, p. 154 and *Gr. Buildings in the Brit. Mus.*, p. 201 ; Marquand, *Handbook of Gr. Archit.*, p. 91 *et passim* ; Meurer in *Jahrbuch*, 1914, p. 1 ; Michon in *Rev. d. Études gr.*, 1912, p. 178 ; Murray, *Gr. Sculpt.*, 2nd ed., I, fig. 10 ; Noack, *Baukunst*, pl. 14c ; Perrot and Chipiez, *Hist. de l'Art*, VI, p. 632 ; Puchstein, *Das Ionische Kapitell*, p. 50 ; v. Reber, *Hist. of Anc. Art*, p. 182, fig. 123 ; A. J. Reinach in *Rev. Arch.*, 1909, xiv, p. 434 ; Simpson, *Hist. of Archit. Development*, p. 52 ; Speltz-Spiers, *Styles of Ornament*, pl. 17, 15 ; Wace in *J.H.S.*, 1926, p. 115, fig. 4 ; Warren, *Foundations of Classic Archit.*, p. 137, fig. 40 ; Wilberg in *Jahreshefte*, 1919, p. 168 ; Winter, *Kunstgeschichte in Bildern*, I, 3, pl. 80. 4 ; Wolters in Springer's *Kunstgesch.*, 12th ed., figs. 242. 1 and 278 ; Wurz, *Ursprung der Kret.-Myk. Säulen*, fig. 1 *et passim*.

Fragments from the Upper Façade (A 53-A 57).

- A 53.** Slab with decoration in relief; the top and bottom edges are preserved; the l. side is broken away, but the r. side is preserved and is sloped at an acute angle.

The decoration consists of three bands of running spiral pattern separated by a narrow convex between two concave mouldings. The upper and lower bands of spirals are in low relief; the central band is in higher relief and has the centre of each spiral sunk for inlay, probably of glass.

The setting line is visible down the middle of the side of the slab. There



FIG. 22 = A 53.

are two deep dowel holes on the underside, which has an irregularly weathered line, as though the fragment had been partially pushed out of position at some period. *Elgin Coll.*

Red marble. L. at bottom .97. Ht. .414. Thickness .138. Smith, no. 1; *Synopsis of Brit. Mus.*, no. 180 [221]; Blouet, *Expéd. de Morée*, II, pl. 70; Dinsmoor, *Archit. of Greece*, 1927, p. 53, pl. XII¹, middle; Dodwell, *Travels*, II, p. 232; Donaldson in Stuart's *Athens*, ed. Kinnard, 1830, IV, pl. 4, fig. 10; Friederichs-Wolters, no. 3; Laloux, *Archit. gr.*, p. 33; Lethaby in *The Builder*, 1914, p. 154, and *Gr. Buildings in the Brit. Mus.*, p. 200, fig. 204; Middleton in *J.H.S.*, 1886, p. 168; Murray, *Gr. Sculpt.*, 2nd ed., I, fig. 8; Perrot and Chipiez, *Hist. de l'Art*, VI, fig. 269; Wace in *B.S.A.*, xxv, p. 344.

Of this member the following other pieces are known:

- (a) small fragment with sloping edge in Munich (Bossert, *Alt-kreta*, 2nd ed., no. 204A; Perrot and Chipiez, VI, fig. 270);
- (b) rectangular slab in Athens (Perrot and Chipiez, VI, fig. 271; Lethaby is in error in doubting the existence of this (*Gr. Buildings in the Brit. Mus.*, p. 200);
- (c) fragment at Nauplia (Wace in *B.S.A.*, xxv, p. 344);

- (d) small fragment in Athens (Thiersch in *Ath. Mitt.*, 1879, pl. XIII, fig. 1A; Perrot and Chipiez, VI, p. 622); this slopes on both sides and accurately fits the apex of the relieving triangle.

It is now generally admitted that these slabs formed the filling of the relieving triangle.

- A 54. Slab complete at top and bottom, broken off at each end; with two tiers of decoration in relief, separated by a band of mouldings as on the preceding. The upper tier contains a band of running spiral pattern; the lower a band



FIG. 23 = A 54.

of flat rounded disks, flattened at the point of contact with each other and probably representing the ends of beams. The disks are cut to slope outward. On the upper surface are two cramp-holes. *Elgin Coll*

Hard green limestone, not unlike the material of the flanking columns. Length 1.056. Ht. .464. Width .137. In two pieces, rejoined. Smith, no. 2; *Synopsis*, 177 (220); Dinsmoor, *Archit. of Greece*, 1927, pl. XIII; Dodwell, *Travels*, II, p. 232; Donaldson in Stuart's *Athens*, ed. Kinnard, 1830, IV, pl. 4, fig. 9; Banister Fletcher, *Hist. of Archit.*, 7th ed., p. 70, F; Friederichs-Wolters, no. 2; Laloux, *Archit. gr.*, p. 33; Lethaby, *Gr. Buildings in the Brit. Mus.*, p. 200; Murray, *Gr. Sculpt.*, 2nd ed., I, p. 39; Perrot and Chipiez, *Hist. de l'Art*, VI, fig. 275; Wace in *B.S.A.*, xxv, p. 344.

No other fragments of this member are known; Donaldson suggested that it ran across over the lintel. A similar band is found in this position on the tomb of Clytemnestra (Perrot and Chipiez, VI, fig. 118; Schliemann, *Mycenae*, frontispiece). Cf. the row of disks over the capital of the Lion Gate relief, also the terracotta columns from Knossos, *B.S.A.*, viii, p. 29, fig. 14.

- A 55. Slab complete above and below, broken at both ends. The decoration consists of half-rosettes set in pairs opposed; between each pair, a triglyph in the centre of which are three vertical running spirals. Above and below, squared bead pattern. The wall line shows in the middle; there are two dowel holes on the top near the l. end and another near the r. on the underside. The slab has a battered surface, the thickness on the two beds being .137 and .142. Presented by G. Durlacher, *Esq.*, 1900.

Red marble. L. at top, .735. Ht. .286. Smith, no. 2725; *Brit. Mus. Guide to*

Gr. and R. Antiqs., 1920, fig. 1; Lethaby, *Gr. Buildings in the Br. Mus.*, p. 200, fig. 203; Reinach in *Rev. Arch.*, 1905, II, p. 465; Wace in *B.S.A.*, xxv, p. 345.

This fragment had lain for many years 'before Schliemann excavated at Mycenae,'



FIG 24 = A 55.

in a London residence. It was identified in 1900 by W. R. Lethaby. The pattern is a common Mycenaean one (see L. B. Holland in *A.J.A.*, 1917, p. 216 and W. Lamb in *B.S.A.*, xxv, p. 236), but the attribution of the slab to the Treasury of Atreus seems assured by the agreement in thickness of the one bed with the two preceding numbers. Three other examples of the ornament, all now at Athens, come from the façade :

- (a) small fragment, similar but no bead-border (Perrot and Chipiez, VI, fig. 274);
- (b) length with four vertical spirals in the triglyphs (Perrot and Chipiez, VI, fig. 277);
- (c) slab almost complete; no spirals but grooves round the triglyphs (Perrot and Chipiez, VI, fig. 276).

A 56-7.

Two slabs from a dado sculptured in low relief, in two courses of stones, the total height being about 1.10 m. A 56 came from the upper course, A 57 from the lower. The slabs batter downwards; the thickness at the top of A 56 is .095, of A 57 at the top .104, at the bottom above the base moulding .112. Similarly the relief grows higher downwards; at the top of A 56 the tree is only .01 above the surface, and most of the bull's body is flush with the surface, which is sloped away from the top of the slab to receive it, while on A 57 the legs project as much as .024.

The thickness at the base moulding is .138, which is the same as for the three preceding numbers.

There is no parallel to these slabs among existing Minoan works in stone, but the low relief and naturalism of style suggest a comparison with the bas-reliefs in plaster of the Palace of Knossos (Bossert, *Alt-kreta*, 2nd ed., pls. 78-80). The Minoan style of the better preserved of the two slabs has long been recognised, while Lethaby noticed that in construction they are identical with the Knossian dados of plain gypsum slabs, attached to a background by dove-tailed beams (Evans in *B.S.A.*, vii, pp. 76 and 105 and viii, p. 63). A further fact, recently observed, that they are of the material peculiar to Knossos, gypsum, places their Knossian origin almost beyond doubt.

Of the previous history of these slabs nothing is known save that they were shipped from Athens on the *Braakel* early in 1803. But the one site

from which Lord Elgin is known to have obtained carved stones of the Mycenaean period is the Treasury of Atreus. The probability that the slabs also belong to the Treasury is strengthened by the correspondence in thickness of the bottom bed with the other fragments from the façade. It has been suggested above that the two are the missing 'marble fragments from Agamemnon's Treasury' which Hunt assumed to have been dispatched on the *Victorieuse* (p. 16).

If the slabs come from the façade, their most probable position would be to r. and l. of the relieving triangle (*cf.* the second restoration by C. Chipiez in Perrot and Chipiez, VI, pl. VI). The inner face of the upper course where the heads project, might have been cut obliquely to fit against the triangle. Assuming that on A 57 all four legs were originally shown on the same slab, the total length would be about '90; and if at the missing end there were placed a cramp-hole in a position corresponding to the one which still remains, the distance between the two would be about '70. Thiersch (*Ath. Mitt.*, 1879, pl. 13) shows two rows of large cramp-holes on either side of the triangle; next to it they are about '70 apart, which corresponds; further to the flanks, they are set closer. There is rather more than a metre of vertical distance between the rows, which again corresponds with the calculated original height of the dado

A 56. Part of a slab; the top edge is preserved, the other edges are broken away. **FIG. 25.** On the top at the r. is part of a swallow-tail cramp-hole; further to l. a small angular sinking; a setting line is visible '06 from the back edge.

In low relief, the head and forequarters of a bull to r. The neck is arched and scored with incised wave lines to indicate folds of skin. The horns are broken off, but the base of one can be seen; the muzzle and dewlap are partly preserved. On the shoulder, a quatrefoil in incised outline; on the back, a similar ornament. Behind the bull is a thick bush, perhaps a laurel.

The outlines are deeply incised. The bush is in true relief, the bull scarcely rises above the surface of the slab, which is hollowed to accentuate the outline. The modelling, though flat, is naturalistic. The left side of the slab is sunk, as if the design had been worked over a break in the stone. *Elgin Coll.*

Gypsum. Ht. '57. L. '72. Smith, no. 5; *Synopsis*, no. 204 (158); Bossert, *Altikreta*, 2nd ed., pl. 237, 1; Hall, *Aegean Archaeology*, pl. 31, 2; Hauser in *Jahrbuch*, 1894, p. 54; Helbig, *Quest. Mycén.*, p. 5, n. 1; Lethaby in *The Builder*, 1914, Feb. 6th, p. 154, and in *J.H.S.*, 1917, p. 1, and *Architecture*, p. 77; Murray, *Gr. Sculpt.*, 2nd ed., I, p. 61; Perrot and Chipiez, *Hist. de l'Art*, VI, p. 646, fig. 291; A. H. Smith in *J.H.S.*, 1916, p. 254.

This fragment was formerly mounted as if part of the filling of a triangular aperture and was described as a rampant lion. Its interpretation as a walking bull was proposed by Hauser, *l.c.* For the markings on the hide compare a bull on a Mycenaean vase from Enkomi in the Museum, *Cat. of Vases*, C 403, and see Evans, *Palace of Minos*, I, p. 513. For the bush compare the trees on the Vaphio cups.

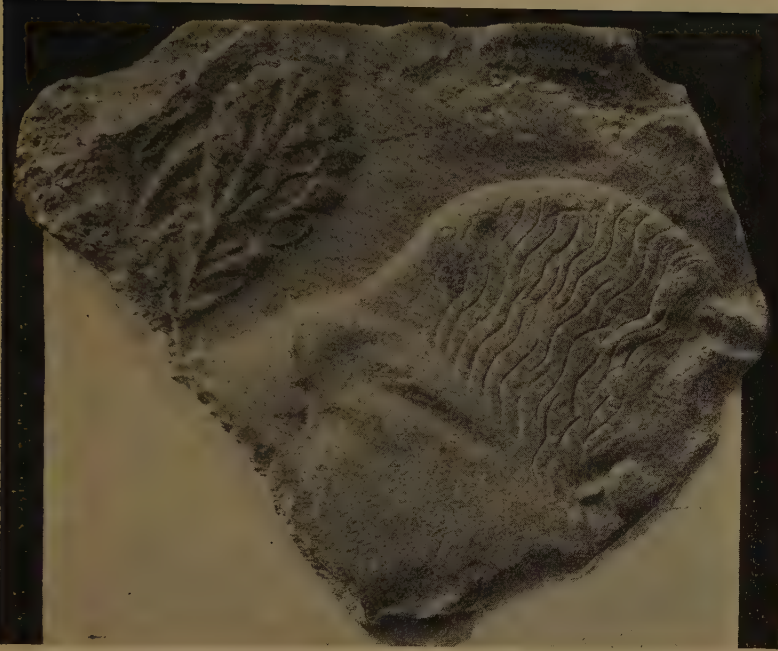


FIG. 25 = A 56.

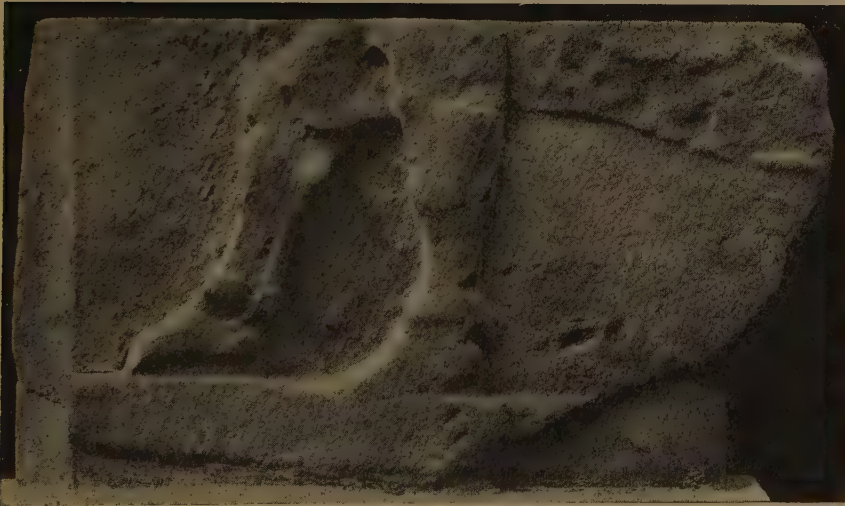


FIG. 26 = A 57.

A 57. Part of a slab; the l. side, top and bottom are preserved, the r. edge is broken off. On the l. side is a rebated joint; on top near the l. is a swallow-tail cramp-hole; and farther to the r. are two small oblong cramp-holes, one perhaps unfinished. The setting line corresponds with that of A 52. **Fig. 26.**

In relief, the forelegs and lower edge of the body of a bull to l., the feet standing on a flat moulding .09 high. *Elgin Coll.*

Gypsum. Ht. .43. L. .73. Smith, no. 6; *Synopsis*, no. 224 (160); and other literature as for the last.

The connexion of this slab with the preceding was formerly questioned by some on the ground of an imagined difference of material.

Other fragments of the upper part of the façade are as follows:

- (a) a fragment of a member in red marble with a narrow band of spirals is at Munich (Perrot and Chipiez, VI, fig. 273);
- (b) some small pieces of alabaster (? gypsum) with rosette decoration are at Mycenae (Perrot and Chipiez, VI, fig. 278, left).

Two other members were sketched by Ittar and have now disappeared:

- (c) white marble slab, along the upper edge of which is a band of running spiral.



FIG. 27 = Ittar, fragment c.

Ht. .512. *Elgin Drawings*, II, fo. 19; Blouet, *Expéd. d. Morée*, II, pl. 70; Donaldson in Stuart's *Athens*, ed. Kinnard, 1830, iv, pl. 4, fig. 8; Perrot and Chipiez, VI, fig. 272;

- (d) white marble slab with three half-rosettes. Ht. .16. *Elgin Drawings*, II, fo. 19; Blouet, *loc. cit.*; Donaldson, *loc. cit.*, fig. 7; Perrot and Chipiez, VI, fig. 279.

H. Thiersch in 1879 examined the surface of the façade and recorded such indications as could be observed for determining the position of the ornamental bands; his conclusion was that an authoritative restoration is impossible; 'in comparison with the seventy square metres of façade surface, the fragments in London, Munich, Mycenae and Athens are too insignificant' (*Ath. Mitt.*, 1879, p. 179). A. J. B. Wace in 1921 came to a similar

conclusion, 'the actual remains of the decoration of the façade are too scanty and too shattered' (*B.S.A.*, xxv, p. 346).

The principal attempts at restoration are as follows :

1. By Sebastian Ittar, Lord Elgin's draughtsman, made from the fragments found



FIG. 28 = Ittar, fragment *d*.

in the first excavation ; not published, but preserved in the Elgin Drawings in the Department, vol. II, fo. 18. The capitals are used as bases ; ten chevrons are shown to the shafts. Over the door come five lions' heads, then a band of the half-rosette (*d*) ; the panels on each side of the triangular opening are edged all round with the spiral pattern (*c*).

2. This was largely followed, with some elaborations, by Donaldson in Stuart's *Athens*, 1830 ed., vol. IV, pl. V ('Subterraneous Chamber at Mycenae'). The columns are as in Ittar, save that the imagined capitals suggest an Egyptian lotos-cap original. The lions' heads are similar ; under the half-rosettes is introduced a band of A 54 ; A 53 is used as the edge pattern except on the top, where the border is made to consist of two rows of spirals and above this the single-spiral row (*c*) is placed. The triangular opening is filled with an imaginary group derived from the Lions' Gate, and a trophy of a circular shield and two spears is placed on each side. This restoration is reproduced in Blouet, *Expéd. de Morée*, II, pl. 70, and elsewhere.

3. A restoration by F. von Reber is published in fig. 122 of the English edition of his *Geschichte d. Baukunst*, trans. by Joseph Thatcher Clarke (*Hist. of Anc. Art*, New York, 1882). This largely retains Donaldson's arrangement in the upper part, but restricts the ornament on either side of the triangle to a narrow panel filled with chevrons, leaving the flanks bare. The triangle is partly filled with A 54, partly with an imaginary composition. The main improvement is below, where the capitals and bases are rightly indicated and the column shafts are set the right way up ; but they have only seven chevrons, the necessary length being obtained by the introduction of high plinths.

4. An elaborate reconstruction by C. Chipiez, which has since been frequently reproduced, was published in Perrot and Chipiez, vol. VI, pl. V. This places the columns correctly with their true capitals and bases, and is also correct in filling the triangle with spiral ornament ; it is wrong in giving the shafts thirteen chevrons and an excessive taper ; it ignores the plain crowning member, which still exists, and there is no authority for the decoration of the lintel or for the filling ornament of the broader bands on each side of the triangle. In pl. VI of the same work, reproduced in the first ed. (1902) of Anderson and Spiers, fig. 7, the design is repeated with the addition of a quadruped flanking the triangle.

5. A simpler reconstruction by R. Phené Spiers, embodying only members of which evidence exists, was published in Anderson and Spiers, *Archit. of Gr. and R.*, 2nd ed., 1907, fig. 10. This, however, re-employs Donaldson's mistaken idea of filling the triangle with a heraldic group of lions about a pillar, and places the spiral member (B 53) outside and abutting on it. It also does not show the architectural framing at the top and sides, and gives the columns only $8\frac{1}{2}$ chevrons.

EARLY GREEK SCULPTURE (B 1-B 475).

THE greater part of the sculptures and fragments in this section were included by A. H. Smith in vol. I, part I, of the *Catalogue of Sculpture*, issued in 1892, and have since been known by the numbers then assigned to them; these numbers are cited at the head of the bibliographies quoted; a comparative table for reference is included in the index. Where no old number is given, the piece has not been previously catalogued; conversely, a number of works included in the earlier catalogue have been omitted from this volume as copies or imitations of works in the archaic style.¹ Casts of sculptures preserved in other museums are also omitted, for which see the *Guide to the Collection of Casts of Sculpture*, 1913.

The collection of archaic Greek sculptures in the British Museum is mainly the result of successive expeditions to Hellenic lands in the course of the nineteenth century. One head (B 473) was brought from Athens to England

¹ The sculptures omitted from this section are :

104, 105, 106, 115, 117, from Naukratis; the first Ptolemaic Greek, the others Egyptian; 152, 153, statues of standing women, from Athens, and 154, similar, from Rhamnus; archaistic works;

208, head of Apollo (Towneley), 209, the Choiseul-Gouffier Apollo, 210 and 211, heads of Apollo (replicas of 209), copies of early works;

215, 216, reliefs, probably Hadrianic decorative work;

217, relief from Mycenae, rough work of late date;

2728, the 'Webb' head. This has commonly passed as an example of the early Attic school; more recently an East Ionic origin has been proposed. Photographs of the head tend to show a greater precision of treatment than appears in the original, on which the modelling of the mouth and cheeks suggests that it is not a work of the archaic period. There is no reason to doubt the antiquity of the head, but it is probably a close copy of an early original in bronze. The head was presented to the Museum in 1892 by R. W. Webb; it has no definite earlier history, but may have been brought from Greece in the early nineteenth century by an ancestor of the donor, P. B. Webb, who bequeathed another sculpture (1705) to the Museum in 1857. See Collignon in *B.C.H.*, 1893, p. 294; Deonna, *Apollons archaïques*, no. 22; Forster in *J.H.S.*, 1911, p. 262; Klein, *Ges. d. gr. Kunst*, I, p. 254; Langlotz, *Frühgr. Bildhauerschulen*, pp. 37 and 172, pl. 62 b; Lechat, *Sculpt. att. avant Pheidias*, p. 260; Mendel in *B.C.H.*, 1907, p. 201; Petersen in *Röm. Mitt.*, 1897, p. 125; Pfuhl in *Ath. Mitt.*, 1923, p. 181; Reinach in *Rev. Arch.*, 1893 (xxi), p. 114; Studniczka in *Jahrbuch*, 1896, p. 264, and in *Neue Jahrb.*, 1906, p. 549.

by the Earl of Elgin, but other pieces formerly included from the Elgin and other old collections are archaistic and not archaic.

The expeditions of Fellows to Lycia in 1838-1843 and of Newton to Branchidae in 1858 enriched the Museum with a large series of examples of the early Ionic schools, which were further illustrated by the fragments from Ephesus discovered by Wood in 1869-1874.

Numerous small statuettes found by Salzmann and Biliotti in the island of Rhodes were acquired in 1864, and a similar collection from the successive excavations of the Egypt Exploration Fund at Naucratis came in 1886 and 1888.

These form the bulk of the archaic collection in the Museum; single acquisitions have been rarer in this than in other sections, but include all the examples of the mainland schools.

Since the last issue of the *Catalogue* the most important additions have come from the excavations of D. G. Hogarth at Ephesus. Naucratis has further yielded an early relief, B 437; and other accessions have come individually.

EPHESUS (B 1-B 268).

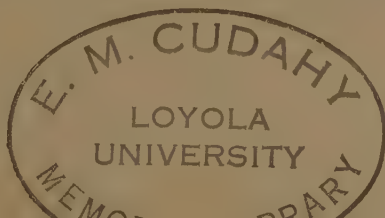
The sculptures from Ephesus were discovered for the most part by John Turtle Wood, who excavated on behalf of the Museum from 1863 to 1874, at first at various points within the city, but after 1869 concentrating his efforts upon the site of the Temple of Artemis, where in 1904-5 D. G. Hogarth made further explorations (see below).¹

- B 1.** Statuette of a standing woman. The head and upper part broken away diagonally from the top of the l. to below the r. shoulder; the r. breast and hand are also split away vertically. The lower part rejoined; part of the base restored.

The woman stands facing the front, the feet parallel but apart, the upper arms at the sides, the fore-arms bent in front; the r. hand lies under the breast; the l., lower down, draws up the drapery. The dress is a long straight chiton with folds falling from the l. hand down the centre; it is arched over the feet, which have pointed shoes; over it a mantle, tied at the neck, falls to the ground covering the back and sides; the edge of the fastening remains along the break of the surface. Under the arms this mantle is drawn slightly forward. The base is high and roughly quadrangular, with the front rounded.

The proportions are broad and stumpy; the whole figure is worked in columnar form with slight projections at the elbows. The back is a plain cylindrical surface slightly splayed at the bottom. The arms are worked in

¹ The limestone statuette found in the latest excavations (*Excavations at Ephesus*, fig. 101, p. 320) is at Constantinople.



half-relief, the upper arm only slightly differentiated from the body. The fingers and folds of drapery are merely rough incisions.

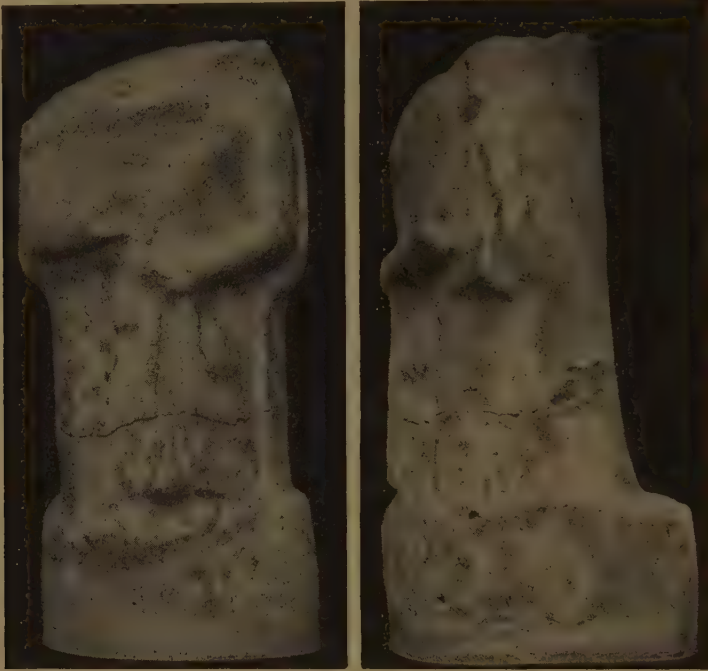


FIG. 29 = B 1.

The statuette is carefully finished, despite its faults of proportion and workmanship. No exact parallel can be cited, but the splayed columnar section and shallow detail recall some of the Ephesian ivories from the lower strata of the Artemision (*Excavations at Ephesus*, pl. XXIV; compare no. 1 for the high base; no. 5 for the mantle, etc.), while the treatment of the feet is identical on the early statue of Anaximander (*Milet*, I, 2, p. 112/88), as well as on later Milesian works. The general pose is closely reproduced on a bronze from Olympia which Langlotz (*l.c.*) has grouped with it and assigned to the early sixth century B.C., and which seems more advanced than the statuette. The latter can hardly be dated with precision in view of its fragmentary and featureless condition; it was found in the Croesus stratum, but it is in any case considerably more primitive than any remains of the Croesus temple; compare the early Branchidae figure, B 272, which again seems more advanced. *From the Artemision. Wood, 1874.*

White coarse-grained marble, similar to that of the other Ephesus sculptures. Ht. of the figure, .208, of figure and base, .277. Furtwängler, *Meisterwerke*, p. 715, fig. 137; Langlotz, *Frühgr. Bildhauerschulen*, p. 173.

- B 2.** Head of a youth, broken from a statuette; the mouth and chin broken away. On the head is a conical cap with a central ridge, or tassel, and up-turned side-flaps. The hair falls in a flat mass on the shoulders. The eyes are large and straight with protruding eyeballs, the ears very large, the nose long and aquiline. Bands of red paint on the cap and traces of black on the eyes.

Cypriote work; late sixth century B.C. *From the Artemision.* Wood, 1874.

White limestone. Ht. .057.

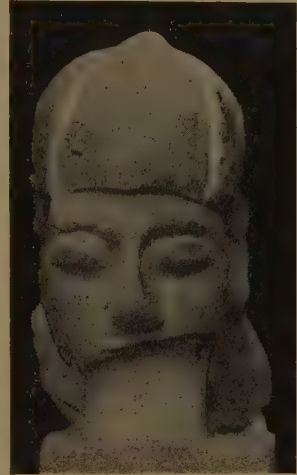


FIG. 30 = B 2.

- B 3.** Casts of early architectural fragments from various sites; mostly noted by Wilberg, the casts obtained subsequently by Hogarth.

(a) Cast of a length of early egg and dart moulding, built into a tomb near the 'Gate of Persecution.' Possibly a fragment of the archaic temple of Artemis.

L. 1.225. Ht. .25. Centre to centre, .315.

Wilberg, *Forschungen in Ephesos*, I, p. 234, fig. 206;

Henderson in *Excavations in Ephesus*, p. 270, fig. 82, *Atlas*, pl. X.

(b) Cast of a fragment of an early Ionic capital, built into an aqueduct of Byzantine date; perhaps from an internal or cloister colonnade of the archaic temple.

Ht. .46. Wilberg, *l.c.*, fig. 199; Henderson, *l.c.*, fig. 81.

(c) Cast of an early Ionic capital, smaller than the preceding, lying near the 'Gate of Persecution'; perhaps from an upper row of an internal colonnade of the archaic temple.

Ht. .41. Bottom diameter, .495. Wilberg, *l.c.*, fig. 200; Henderson, *l.c.*

(d) Cast of fragment of egg and dart abacus, from the side of an Ionic capital; indications of the roll mouldings of the side of the pulvinar; not in Wilberg.

L. .58. Centre to centre, .105.

FRAGMENTS FROM THE OLDER TEMPLE OF ARTEMIS.

The great temple of Artemis at Ephesus, which ranked among the seven wonders of the ancient world, was built in the middle of the fourth century B.C., and was the last of a series of buildings on the site. An earlier temple had been burnt down in 356 B.C. on the night of the birth of Alexander the Great, and this was under construction about the middle of the sixth century, when Croesus, King of Lydia 560-46 or, in the opinion of some recent historians, 555-41 B.C.,

presented many of the columns (Herodotus, i, 92). A temple of Artemis at Ephesus is recorded to have been dedicated about 430 B.C. (Macrobius, *Sat.*, v, 22, 5), and this may well be the same building, as Pliny (*Hist. Nat.*, xxxvi, 14) adds a tradition that the temple was 120 years in building; the foundation would then lie about 550 B.C. Literary tradition also suggested that a shrine had stood on the site even earlier than the period of Croesus.

With the later days of the Roman Empire the Artemision fades from view, and early explorers sought in vain for its site, which was located in 1869 by J. T. Wood after some years of failure. Wood remained at work until 1874 and brought to England many remains of the late Greek temple and of its predecessor, the Croesus temple. In 1883 he returned to the site, but with little result. A survey of the ground was subsequently made by W. Wilberg, of the Austrian Archaeological Institute (*Forschungen in Ephesos*, I, p. 221), when some further fragments were observed. In 1904-5 a supplementary excavation was undertaken by D. G. Hogarth on behalf of the Museum; this last exploration not only brought additional fragments of sculpture and architecture to light, but revealed the existence of three successive structures earlier in date than the Croesus temple.

Of the fragments of the archaic period brought to England by Wood and Hogarth, all with the exception of B 1 are to be attributed to the Croesus structure; the earlier strata yielded many objects in ivory, gold, etc., but no sculpture in carved stone. The early sculptures were discussed by C. T. Newton in the *Portfolio* for June, 1874, and were afterwards the subject of minute study by A. S. Murray, who published his results as regards the sculpture in *J.H.S.*, 1889, p. 1, and for the architecture in *J.R.I.B.A.*, 1895, p. 41. In 1892 Wood's material was published by A. H. Smith in the first edition of this Catalogue. In 1908 the Museum publication *Excavations at Ephesus*, by D. G. Hogarth and others, dealt fully with the literary and archaeological history of the site down to and including the Croesus temple and republished the architectural and sculptured fragments, incorporating the new material. Subsequently W. R. Lethaby reviewed the remains in *J.H.S.*, 1917, p. 1.

The Croesus temple occupied the same site and showed the same plan as the later temple which stood nine feet above it. It was dipteral in plan, with eight Ionic columns on the west or main front, nine on the rear or eastern front and twenty-one on each flank. The remains are very fragmentary; the stones were reworked for the succeeding building (Strabo, xiv, 1. 22). The material is a close-grained white marble, with blue veins.

Architectural Fragments (B 4-B 85).

For the architecture reference should be made to the account by A. E. Henderson in *Excavations at Ephesus* (here cited as Henderson), pp. 247-292, *Atlas*, pls. III-XV, which comprises measurements and illustrations of the

known fragments, including many which were measured on the spot; an enumeration follows of such pieces as are preserved in the Museum.

On the architecture see further Dinsmoor in *A.J.A.*, 1908, p. 25, and *Archit. of Gr.*, 1927, p. 97; Lethaby in *J.H.S.*, 1917, p. 8; Marquand, *Handbook of Gr. Archit.*, pp. 82, etc.; Noack, *Baukunst*, p. 32; and the references on pp. 42, ff.

- B 4.** Wall stone of the Croesus temple. L. edge and back broken away, also r. top corner. *Anathyrosis* (edge-dressing) on the face. *Wood*.

Ht. .52. Present l. .77. Present w. .29. Smith, no. 24.

[The distinction between the stones of the Croesus temple, which are straight-chiselled, and those of the later temple, which show the use of a claw tool, was first observed by W. Pinker, foreman-mason in the Department; see Murray in *J.H.S.*, 1889, p. 7.]

Lower Bases (B 5-B 15).

The lower base of the columns is composed of three pairs of beads separated by scotias.

Murray in *J.H.S.*, 1889, p. 7; Henderson, p. 264, *Atlas*, pls. III, IV.

- B 5.** Restored section, put together from several fragments. The beading rounded; the scotias ridged. *Wood*.

Ht. .415. Smith, no. 29.3; Murray, *l.c.*, pl. 3; Henderson, Base 2a, p. 273, *Atlas*, pl. III; Marquand, *Gr. Arch.*, p. 82, fig. 77. [Formerly placed with the torus upper base, B 17, under the restored column (p. 49), which see for further illustrations.]

- B 6-B 11.** Six other fragments of similar bases; B 9 shows the scotias left unfinished; on B 11 they are painted vermillion. The ridges vary in height. *Wood*.

L. .36, .15, .43, .11, .13, .13.

- B 12, B 13.** Two fragments; the scotias enriched by a fillet above and below. *Wood and Hogarth*.

L. .24 and .25. Henderson, Base 3b, p. 273, *Atlas*, pl. IV.

- B 14.** Fragment with the lower beading slightly pointed in section. *Hogarth*.

Ht. 12. L. .54. Henderson, p. 275, *Atlas*, pl. V, no. 4e.

- B 15.** Two fragments joined; very narrow beading. *Wood*.

Ht. .22. L. .30.

Upper Bases (B 16-B 31).

The fragments fall into two categories: torus bases with horizontal flutings or reedings, and with leaf and dart pattern. The lower bead of the column is sometimes worked in the same stone, sometimes not.

Murray in *J.H.S.*, 1889, p. 5; Henderson, p. 264.

(a) *With fluting or reeding.*

B 16. Restored section; on the torus, nine horizontal flutings separated by grooved arrises. Three original fragments are set in the restoration.

The bead above is restored and in it have been set four original fragments

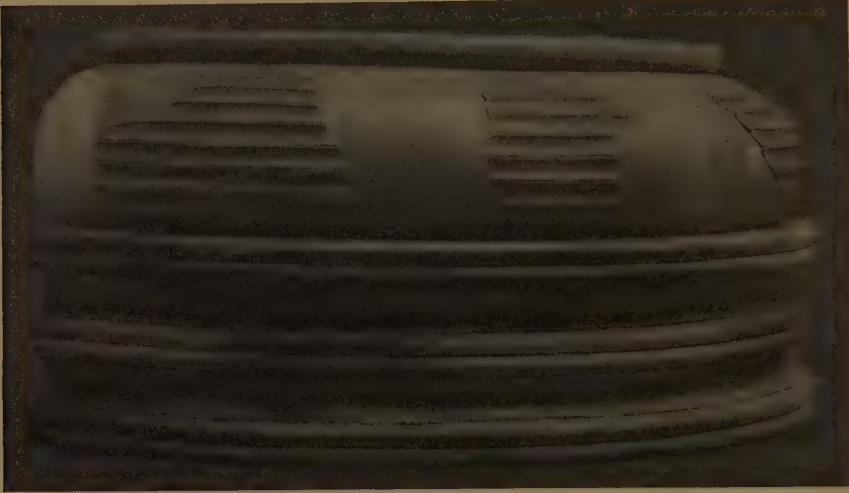


FIG. 31 = Lower base B 5 and upper base B 16.

inscribed respectively BA, KP, ANI, EN. These are generally accepted, together with a fifth fragment (B 32) reading ΔΗΚ, as parts of the dedicatory formula βασιλεὺς Κροῖσος ἀνέθηκε. It is known from Herodotus that most of the columns of the temple were presented by King Croesus (ἐν δὲ Ἐφέσῳ αἱ τε βόες αἱ χρύσεαι καὶ τῶν κιόνων αἱ πολλαί, i, 92); and these columns would probably bear dedicatory inscriptions, of which fragments are thought to be here preserved.

Four of the five fragments are combined in the restoration to illustrate the formula. Actually, the BA and AN fragments may belong to the same column; calculation of the diameters of the other two shows that they each come from a separate column, as also must B 32 which cannot be coupled, as Hicks thought, with the KP fragment; the beading is wider and worked with the shaft. *Wood.*



FIG. 32 = Inscribed fragments.

Ht. .395. L. of original parts of torus, .49, .31, .44. L. of the inscribed fragments,

·08, ·13, ·12, ·06. Smith, no. 29, 2; Murray in *J.H.S.*, 1889, p. 5, and in *J.R.I.B.A.*, 1895, pl. facing p. 53; Henderson, pl. III, Base 2b. This upper base, with the restored lower base B 5, was formerly placed under the restored sculptured drum and is often reproduced with it; see the references on p. 49.

For the inscribed fragments see Hicks, *Gr. Inscr. in the B.M.*, no. 518; Hicks and Hill, *Gr. Hist. Inscr.*, no. 5; Curtius in *Ath. Mitt.*, 1906, p. 157; Dittenberger, *Sylloge*, no. 1; Kirchhoff, *Studien*, 4th ed., p. 21; Michel, *Recueil*, no. 1210; Roberts, *Gr. Epig.*, p. 172, note; Roehl, *I.G.A.*, no. 493; Smith in *Excavations in Ephesus*, p. 294.

- B 17.** Part of unfinished upper base; two fragments joined. The two lowermost horizontal flutings with the grooved arris are finished; the rest of the torus is unworked. On the r. is scratched an inscription, afterwards obliterated, Ἀγῆστω[ς]; in front, a cross.



FIG. 33 = Erased inscription on B 17.

The bead to the column is worked in the same block and is also unfinished. *Wood.*

Ht. ·405. L. ·89. Ht. of column beading, ·055. Smith, no. 28; Murray in *J.H.S.*, 1889, p. 5, fig. 3b, top.

- B 18.** Three fragments joined, forming a section of upper base. On the torus, eleven flattened reedings; above, on the shoulder, a fluting and a narrow ridged bead. *Wood.*

Ht. ·425. Henderson, p. 275, no. 4f (on p. 292 wrongly quoted as Smith 28); *Atlas*, pl. V.

- B 19.** Fragment of which most of the face is missing; at the bottom, part of a flat bead; at the top, a wide fluting, a narrow bead and a narrow fluting. The bead of the column is cut in the same block. *Wood.*

Ht. ·435; of bead, ·065.

- B 20.** Fragment, the top broken away. Fifteen very narrow flutings with plain arrises are preserved; the total number must have been about twenty-three. *Wood.*

Ht. ·30. L. ·29.

- B 21 B 26.** Six other fragments. B 21 has narrow flutings with plain arrises; B 22 narrow flutings with grooved arrises; this fragment has remains of red paint. B 23 has flutings alternately wide and narrow, with plain arrises. The others have flutings of normal width, all with grooved arrises; the last shows the reed and bead at the top. *Wood.*

Ht. ·20, ·14, ·12, ·08, ·10, ·12.

(b) With leaf and dart.

Henderson, p. 266 ; Weickert, *Lesbisches Kymation*, p. 55.

- B 27.** Restored section incorporating two fragments ; flat bordering to the pattern ; the lower beading of the column is in the same stone. *Wood.*

Ht. .29. Henderson, Base 7, p. 274, *Atlas*, pl. IV (this had previously been taken as the crowning member of the restoration of the sculptured drum, p. 49 ; see *op. cit.*, p. 295 ; Lethaby agrees that it is a base, *J.H.S.*, 1917, p. 3) ; Weickert, *op. cit.*, pl. II g.

Wood (*Disc. at Ephesus*, pl. opp. p. 148, fig. 7) shows the original colouring : blue ground and red bordering.

- B 28, B 29.** Two fragments, with a bead below. *Hogarth and Wood.*

Ht. .31 and .15. Henderson, Base 6, p. 274 ; *Atlas*, pls. III and IV ; Weickert, *op. cit.*, pl. II f.

- B 30, B 31.** Two fragments joined, and another fragment. *Hogarth and Wood.*

Ht. .14 and .07. Henderson, Base 5, p. 274, *Atlas*, pls. III and IV ; Weickert, *op. cit.*, pl. II e.

Parts of shafts (B 32-B 37).

- B 32.** Fragment with bottom bead and lower end of two flutings ; inscribed on the bead DHK, for which see B 16. *Wood.*

Ht. .14. *Gr. Inscr. in the Brit. Mus.*, no. 518 B ; other bibliography under B 16.

- B 33.** Similar fragment, not inscribed. *Hogarth.*

Ht. .12.

- B 34.** Lower end of flutings ; the bead was worked separately. *Hogarth.*

Ht. .18. Width of flutings, .11. Henderson, p. 272, *Atlas*, pl. III, no. 20

- B 35.** Part of drum ; shallow flutings with plain arrises. *Wood.*

Ht. .53. L. .105. Width of flutings, .103. Smith, no. 27 ; Henderson, no. 15, p. 272, *Atlas*, pl. III.

- B 36.** Fragment of drum, showing flutings alternately wide and narrow. *Hogarth.*

Ht. 17. Width of flutings, .12 and .064. Henderson, no. 18, p. 272, *Atlas*, pl. III.

- B 37.** Top of top drum ; end of flutings, flat band and astragal with bead and reel. *Hogarth.*

Ht. .16. Centre to centre of beads, .08. Henderson, *Atlas*, pl. VI, 1 (similar fragment, *Excavations*, fig. 78, left, and see *Forschungen in Ephesos*, I, fig. 205).

Neckings of shafts (B 38-B 45).

- B 38.** Palmette and lotos. *Wood.*

Ht. .13. L. .15.

- B 39.** Palmette springing from tendrils. *Hogarth*.

Ht. .14.

- B 40.** Smaller palmette. *Wood*.

Ht. .09.

- B 41.** Large palmette with centrally-grooved fronds. *Wood*.

Ht. .21.

- B 42-B 45.** Four fragments ; large bead and reel ; showing the top of the flutings of the shaft. *Wood and Hogarth*.

Ht. .30, .15, .15, .16. Centre to centre of beads, .155. Henderson, *Atlas*, pl. VII, 1.

Fragments of echinus (B 46-B 48).

- B 46.** Restored fragment of leaf and dart moulding. Henderson assumes this to be the echinus of a capital and not a base ; the leaves differ from those on the bases in dimensions and in the absence of borders. *Hogarth*.

Ht. as restored, .34. Henderson, p. 279, *Atlas*, pl. VII (drawn as the echinus of the rosette capital).

- B 47.** Egg and dart echinus ; three eggs with heavy beading ; part of angle palmette. *Wood*.

Ht. .31. L. .72. Ht. of eggs, .25 ; centre to centre, .24. *Wood (Disc. at Ephesus, pl. opp. p. 148, fig. 4)*, shows the moulding with borders painted red. Cf. Henderson, fig. 80.

- B 48.** Fragment from similar but larger echinus ; beading of egg and a dart ; covered with bright red paint. *Hogarth*.

Ht. .18. Henderson, p. 280, *Atlas*, pl. IX, c.

Capitals (B 49-B 70).

- B 49.** Restored Ionic capital ; put together from fragments which can be readily distinguished. While the restoration is considerable, there is authority for every member, except the base of the palmettes, which is to some extent conjectural (see Jacobsthal, *Ornam. Gr. V.*, p. 162, n. 305).

The shaft is restored with forty flutes ; an original fragment gives the top of four flutes and the bead and reel above, as B 37. The painted pattern is preserved on this piece ; a band of red ground along the top, and between each flute a white lozenge with a blue centre-line.

The egg and dart echinus corresponds with B 47 ; considerable fragments under the volutes are original. The r. volute is largely original, one fragment giving a section across the front and half the side ; another fragment of rim is also inserted. Of the l. volute, the eye and several parts of the beading

are original. The volutes are convex, not concave as is usual in later work.

A large part of the pulvinar and of the upper cushion is original; the

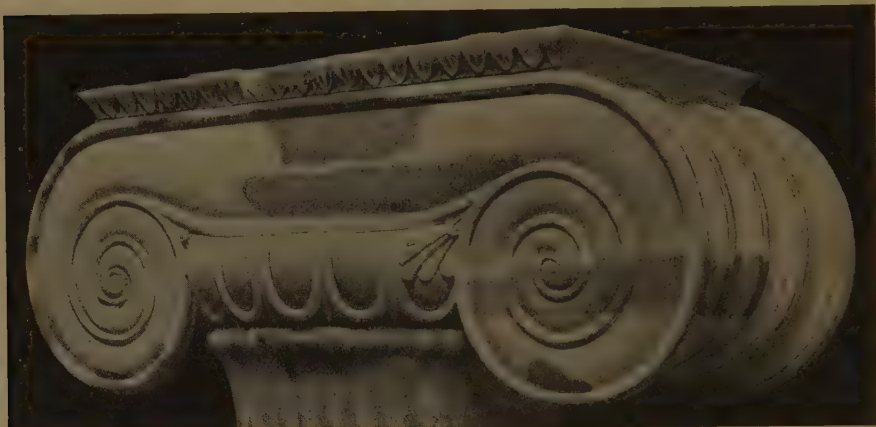


FIG. 34 = B 49.

abacus is of the leaf and dart pattern as B 76, and incorporates several original fragments. *Wood.*

Ht. 1.15. L. 3.08. W. 1.22. For full dimensions and details see Henderson, pp. 276-278, pl. VI (the restoration here given differs from the restoration as set up in the Museum in that the abacus is shown of the egg and dart type).

Smith, nos. 25 and 2726; R. E. Smith in *J.H.S.*, 1889, p. 8, superseded by Murray and Watt in *J.R.I.B.A.*, 1895, pp. 52, 53, plate and fig. 9. Murray's original restoration has been subsequently modified by the incorporation of a fragment of cushion and of the large fragment sketched by Wilberg (*Forschungen in Ephesos*, I, p. 232, fig. 201).

Also Anderson and Spiers, *Archit. of G. and R.*, 1902, fig. 31; 1907, fig. 48; 1927 (= Dinsmoor, *Archit. of Gr.*), p. 100, pl. XXVII, top; E. Bell, *Hellenic Archit.*, p. 148; Braun-Vogelstein in *Jahrbuch.*, 1920, p. 35, pl. III, fig. 11; Choisy, *Hist. Archit.*, I, p. 356; Durm, *Baukunst*, 3rd ed., p. 303; Fiechter in *Jahrbuch*, 1918, p. 230; Banister Fletcher, *Hist. of Archit.*, 1924 (7th ed.), p. 93; Meurer, *Vergleich. Formenlehre*, p. 505; Noack, *Baukunst d. Gr.*, pl. 46, top; Perrot and Chipiez, *Hist. de l'Art*, VII, pl. X; Rodenwaldt, *Kunst d. Ant.*, p. 183; Studniczka in *Jahrbuch.*, 1911, p. 68 n.; Warren in *Foundations of Class. Arch.*, fig. 91; Winter, *Kunstgesch. in Bild.*, I, 5/6, pl. 126. 9; Wolters in Springer's *Kunstgesch.*, 1923, I, fig. 312.

- B 50.** Restored rosette capital, put together from fragments as the preceding. The shaft is similar, and an original fragment gives the top of the fluting and the bead and reel; traces of a red painted band are visible. The echinus is also similar, and includes several original pieces. The cap shows a great rosette in place of the volute; a large original fragment comprising the centre and part of the side is worked into the l. side, and the outer margin has been

restored conjecturally; on the r. the face is correspondingly restored, but a large fragment giving much of the side and centre of the pulvinar is original; on the lower bed of this, finely drawn setting-out lines were found, consisting



FIG. 35 = B 50.

of arcs of two concentric circles struck with radii of $\cdot621$ and $\cdot628$ and a chord parallel with the face of the capital. In the side of the l. rosette has been inserted an original fragment of beading; the groove between the beads is filled with lead to which gold leaf was attached.

The abacus is restored as of the egg-and-dart type (B 71); several original fragments are inserted. *Wood*.

Ht. 1.096. L. 2.89. For the complete details and dimensions see Henderson, p. 278 and *Atlas*, pls. VII, VIII. The restored capital in the Museum does not correspond at all points with Henderson's reconstruction; he shows a leaf and dart echinus based on B 46 and a leaf and dart abacus as B 76.

Smith, no. 2727; Murray in *J.R.I.B.A.*, 1895, p. 54; Dinsmoor, *Archit. of Gr.*, pl. XXVII, bottom; Marquand, *Handb. of Gr. Archit.*, p. 201; Robertson in *Camb. Ant. Hist.*, Plates, I, p. 388.

For the fragment with gold leaf see Smith, no. 26; *Wood*, *Ephesus*, p. 245; Murray in *J.H.S.*, 1889, p. 9.



FIG. 36 = Setting lines on B 50.

B 51. Fragment of rosette in relief, with central knob, perhaps from a rosette capital. *Wood*.

$\cdot11 \times \cdot085$. Henderson, p. 279, *Atlas*, pl. VIII, top.

B 52. Fragment of a pilaster capital with long volutes springing from a centre; the front in relief, the sides fluted; on the front, a necking composed of a

round, a flat and part of a second round moulding. Traces of paint. On the top a bed remains. *Hogarth.*

Ht. .31. Henderson, p. 281, *Atlas*, pl. X, F; Lethaby in *J.H.S.*, 1917, p. 10.

- B 53.** Part of palmette in low relief, perhaps from the upper portion of the same or a similar cap; flat joint on r.; rounded edge, covered with red paint, on l. *Hogarth.*

Ht. .21. Henderson, p. 280, *Atlas*, pl. IX, E; Lethaby, *l.c.*

- B 54.** Two fragments joined, giving the greater part of the face of a volute of an Ionic capital. *Hogarth.*

Ht. .27. L. .55.

- B55-B63.** Parts of volutes; the beading is plain on the face and has a moulding on the side. *Wood.*

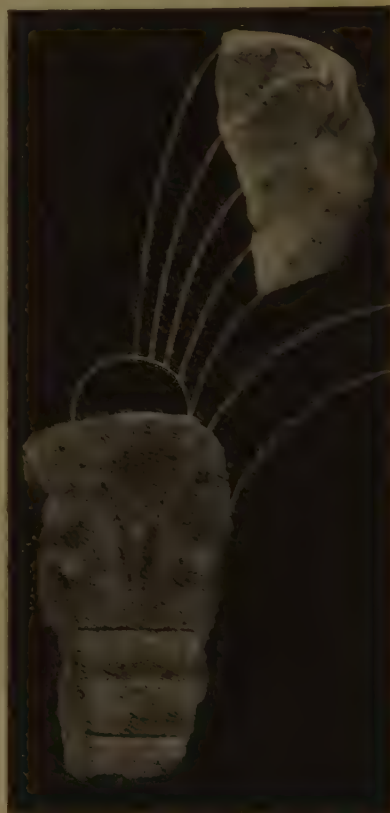
L. .68, .67, .30, .23, .10, .14, .10, .09, .08.

- B 64.** Fragment of a small volute and pulvinar *Hogarth.*

Ht. .07. L. .07. Henderson, p. 280, *Atlas*, pl. IX, D.

- B 65.** Fragment of side of pulvinar; the beading in long loops cutting the concave surface into panels. *Wood.*

Ht. .24. L. .68. Henderson, p. 280, *Atlas*, pl. IX, B; Lethaby in *J.H.S.*, 1917, p. 10, fig. 9.



- B 66.** Similar fragment, with part of a loop; part of the underside with the end of a palmette is preserved; the underside is coloured red. *Wood.*

Ht. .23. L. .61.

- B 67.** Fragment showing the end of a similar loop stopped into the beading of the volute. *Wood.*

.16 × .13.

- B 68.** Corner of pulvinar with beading and palmette. *Wood.*

Ht. .28. L. .20.

FIG. 37 = Suggested combination of B 53 (below) and B 53 above.

B 69 (a, b). Three fragments, two joined, of centre of side of pulvinar; flat leaf imbrications. *Wood*.

L. .53 and .12.

B 70 (a, b). Three fragments, two joined; similar but smaller leaves. *Hogarth*.

L. .23 and .13.

Abacus Mouldings (B 71-B 79).

(a) *With egg and dart.*

B 71 (a, b). Two fragments; the moulding below enriched with bead and reel *Hogarth*.

Centre to centre, .91. Ht. .10 and .08. Henderson, p. 280, *Atlas*, pl. V, d.

B 72. Plain moulding below; traces of paint. *Hogarth*.

Centre to centre, .118. Ht. .13. Henderson, *Atlas*, pl. V, f.

B 73. Corner fragment; at angle, ridged half-eggs. *Hogarth*.

Centre to centre, .117. Ht. .10. Henderson, *Atlas*, pl. V, e.

B 74. Corner fragment; the eggs narrowed at the angle; traces of paint. *Hogarth*.

Centre to centre, .110. Ht. .11. Henderson, *Atlas*, pl. V, g.

B 75 (a-c). Corner fragment; at angle, a convex palmette; and fragments of two similar palmettes. *Hogarth*.

Centre to centre, .130. Ht. .10.

(b) *With leaf and dart.*

B 76 (a-e). Five fragments with ridged leaves pointed below. *Wood and Hogarth*.

Ht. of moulding, .10. Centre to centre, .104. Henderson, p. 276, *Atlas*, pl. V, a; Weickert, *Lesbisches Kymation*, pl. II, b.

B 77 (a-c). Three fragments showing a long, more angular leaf. *Hogarth*.

Ht. of moulding, .13. Centre to centre, .093. Henderson, *Atlas*, pl. V, b; Weickert, *Lesbisches Kymation*, pl. V, c.

B 78. Angle fragment showing a long narrow leaf; the edges tipped red. *Hogarth*.

Ht. of moulding, .12. Centre to centre, .08.

B 79. Corner of abacus moulding; at the angle, a lotos; at the sides, coils of tendrils reversed with sprays in the angles. Remains of blue paint. *Hogarth*.

Ht. .14. L. .13.

Various fragments (B 80-B 85).

- B 80** (*a, b*). Parts of two marble tassels, fluted in front, slightly splayed out below.
Wood.

Hts. .13, .11

- B 81.** Large egg and dart moulding, assumed to be the bed-moulding of the cornice. The top bed broken away. *Wood.*

Present ht. .34. Calculated original ht. .40. Centre to centre, .384. Henderson, p. 280, *Atlas*, pl. IX, bottom; Lethaby in *J.H.S.*, 1917, p. 11.

- B 82** (*a, b*). Fragments of bead and reel. The moulding is blue, the background red,
Wood.

L. .11. Ht. .08.

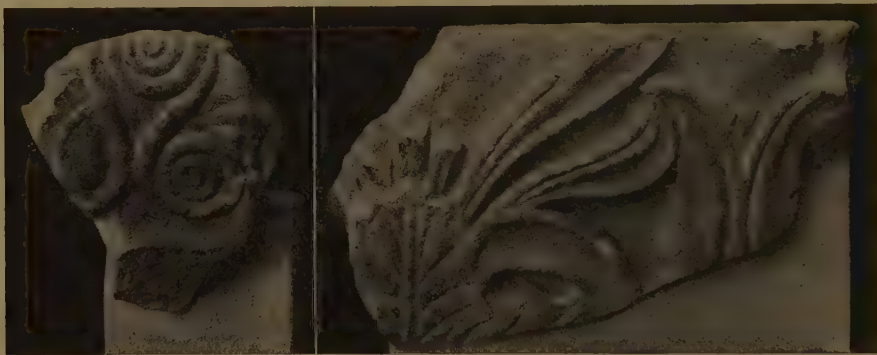


FIG. 38 = B 79.

B 83.

- B 83.** Wall-ornament (?); band of lotos and palmette. Blue paint on surface.
Hogarth.

Ht. .16. L. .26.

- B 84.** Raking stone of tympanon. A projecting member has been cut away from the base. *Wood.*

L. 1.48. Hts. of ends, .45 and .89. Smith, no. 1232, 1; Henderson, p. 272; Lethaby in *J.H.S.*, 1917, p. 12 (considers the stone to be an irregular paving slab).

- B 85.** Part of horn of altar; on a plain base, a prow-shaped terminal within which volutes sweep round; the top broken off. *Hogarth.*

Ht. .18. L. .14. Henderson, fig. 79, c; Lethaby considers it part of an acroterion, *J.H.S.*, 1917, p. 12.

Sculpture Fragments (B 86-B 268).

These were described with complete illustration by A. H. Smith in the Museum publication *Excavations at Ephesus*, 1908, cap. xvi, 'The Sculptures of the Croesus Temple,' pp. 293-310, pls. L, LI, and *Atlas*, pls. XVI-XVIII (here cited as Smith).

The fragments in relief which formed part of the structure of the temple fall into two categories according to their scale; the greater number are less than half-size and come from a parapet along the roof, to which also belongs a series of lion's head spouts; other fragments are of life-size or over, and stood nearer the ground-level. Some of the second class were attached to walls (B 139, B 141-B 144), but others stand out from backgrounds which form arcs of circles; and the relief in these diminishes in depth from head to foot. These features are so closely paralleled on the sculptured drums of the later temple of Ephesus (Smith, nos. 1206, 1211, 1213, 1214) that, while strict proof is lacking, it is not disputed that the earlier temple anticipated its successor in the possession of sculptured drums, to which the majority of the large-scale fragments are assigned.

(a) *The Sculptured Columns.*

A band of figures, sometimes facing the front, but more often moving to one side, was carved around the lower drum. The later temple is known to have had thirty-six columns so treated (Pliny, *Nat. Hist.*, xxxvi, 14), and it is reasonable to suppose a similar number for its predecessor, in which case much less than one per cent. of the original sculpture has survived (Smith, *op. cit.*, p. 294). The grouping and identification of the figures is then impossible; but votaries or priestesses bearing offerings or ritual objects in procession may be recognised (B 103, B 133); men and children were also present; and the fragments of horses (B 134-5) and of armed men (B 128) suggest the possibility of more elaborate groups.

The drums are splayed out downwards; the projection of the figures is over 20 at the heads, diminishing to less than half at the feet. On B 86 a low fillet crowns the sculptures; on B 103, on the other hand, a setting-line is preserved on the top surface, showing that this figure rose to the full height of the drum. Similarly the usual base is straight, but B 138 is polygonal. The architectural setting probably displayed much variety. The scale of the figures and consequently the height of the drums also appear unfixed; most of the fragments are of life-size, but some are larger, others smaller.

The statement of Herodotus (i, 92) that most of the columns were presented by King Croesus makes it probable that some of the sculptured drums are to be assigned to the reign of that monarch (560-46 or 555-41 B.C.). This is confirmed by the correspondence in details such as the treatment of hair and drapery with the Branchidae figures (B 271-B 280) most of which belong to the same period. On the other hand, the extant fragments are

sufficient to show considerable diversity of period and workmanship and must cover a fairly long space of time ; many appear to be considerably later than the reign of Croesus ; and in general style there is a wide difference between the bony forms of heads like B 90, B 91, the elongated outline of B 88, and the fleshy modelling of B 89. The construction of the sculptured part of the peristyle may have continued into the fifth century B.C. (*cf.* B 102).

The treatment of the hair varies considerably. B 90 shows a mass cut into rectangles by grooves, with an attempt at a spiral effect in the side-locks. B 94 illustrates a variation of the same treatment, the locks being broader and convex, not flat. B 91 has narrow grooved tresses rising in knobs ; over the forehead are thin regularly waved strands. These styles are consistent with the attribution to the period of Croesus ; but the former appears to mark an earlier stage. Another group has flat ribbon-like tresses (B 95-8, B 100) ; this treatment is found on Caeretan hydriae, and is common on the frieze of the Siphnians at Delphi (Homolle, *Fouilles de Delphes*, IV, pl. 25) ; these fragments are therefore probably post-Croesan. B 100 shows narrowing of the ribbons and more definite waving. On B 99 the tresses are straight, but high and rounded in section. The most advanced heads are B 104, where naturally-waved tresses fall separately on the back, and B 101, with narrow tresses spreading from the crown ; both appear to belong to the last quarter of the century. Of covered heads B 88 shows a flat fringe with a scalloped edge ; B 102 has a raised fringe worked with irregular cross-grooving and a suggestion of flat spirals ; this is the most advanced fragment of all and may be as late as 480 B.C.

The eye in B 88 is a flat almond-shaped projection not separated from the cheek at the outer corner. On B 97 it is similar with a groove round the upper edge of the eyeball ; B 91 has a deeper groove and the underside is more deeply hollowed. On B 89 there is no groove, but the eye is set obliquely and long tear-ducts are shown.

The three noses preserved, on B 89, B 90, B 91, are short and spread widely at the nostrils.

In the drapery, B 116-7 mark the earliest stage with plain rounded surfaces and low rounded folds in rigid straight or circular arrangement. B 118 is equally stiff, but the folds are more varied, set more closely together, and higher in section. To the same early period belong the straight folds of B 106 and other smaller fragments. A great advance is exhibited in B 119 ; the edges are waved and there is an attempt to distinguish between the flat folds of the chiton and the rounded billowing folds of the mantle. B 120 and B 121 both show circular folds converging ; those of B 120 are deeply grooved and wide ; B 121 is more delicately worked and the overlap is treated naturally. These fragments probably are not older than the third decade of the sixth century (so Winter in *Jahrbuch*, 1900, p. 85 ; to the contrary, Langlotz, *Zeitbestimmung d. Srf. Stils*, p. 12). Some fragments

show the shoulder drapery indicated in very shallow incision (B 104, B 126); B 92 has deeper grooving.

The painted patterns on B 117, B 119, B 122, B 124, recalling Ionic pottery of the period, are noteworthy, also the elaborate undercutting of B 122. The hair and lips appear to have been generally red, the details of the eyes black; on B 116 the front of the drapery is red, the side-folds white. Some backgrounds were red (B 121); elsewhere this colour is found on the flesh (B 93), where black is used for the hair.

Some fragments formerly included as belonging to the Croesus temple (Smith, nos. 45, 14, 15) show still more developed drapery; they are probably correctly classed as from columns, but there seems no reason why they should not belong to the later temple.

A reconstruction of a sculptured drum was set up by A. S. Murray, who combined two heads B 90, B 91 and the three lower fragments B 119, B 121, B 138, for that purpose. The restored lower base B 5 and the upper base B 16 were originally placed beneath and as a crowning member the leaf and dart moulding B 27 was added, which is probably a base. The reconstruction is the usual illustration in text-books.

Smith, nos. 29-45; Brunn-Bruckmann, 148; Beazley in *Camb. Anc. Hist.*, IV, p. 595; Chase, *Gr. and R. Sculpt. in America*, p. 10; Collignon, *Sculpt. gr.*, I, p. 178; Dinsmoor, *Archit. of Anc. Greece*, p. 100; Banister Fletcher, *Hist. of Archit.*, 7th ed., p. 103; Fowler and Wheeler, *Gr. Archaeology*, p. 211, fig. 157; Furtwängler, *Meisterwerke*, p. 697; Gardner, *Gr. Sculpt.*, 2nd ed., p. 107; Jørgensen, *Delos*, p. 22; Kalkmann in *Jahrbuch*, 1896, p. 43; Kekulé, *Gr. Skulpt.*, 3rd ed., p. 32; Klein, *Ges. d. gr. Kunst*, I, p. 152; Langlotz, *Frühgr. Bildhauerschulen*, p. 173; Lethaby in *J.H.S.*, 1917, p. 2; v. Lücken in *Ath. Mitt.*, 1919, p. 65; Murray, *Hist. of Gr. Sculpt.*, 2nd ed., p. 109, and in *J.H.S.*, 1889, pl. 3, and in *J.R.I.B.A.*, 1895, facing p. 52; Noack, *Baukunst*, pl. 45; Overbeck, *Gr. Plastik*, 4th ed., I, p. 107; Perrot, *Hist. de l'Art*, VIII, p. 322, fig. 136; Picard, *Sculpt. anc.*, p. 297; Reinach, *Rép. de Reliefs*, I, p. 138; Rodenwaldt, *Kunst d. Ant.*, p. 185; Sturgis, *Hist. of Archit.*, I, p. 241; Tarbell, *Hist. of Gr. Art*, p. 141; Winter in *Jahrbuch*, 1900, p. 83, and *Kunstgesch. in Bild.*, I, 7, pl. 203, 3-4; Wolters in Springer's *Kunstgesch.*, ed. 1923, fig. 373.

B 86. Two fragments joined internally, with a gap on the surface, from the upper

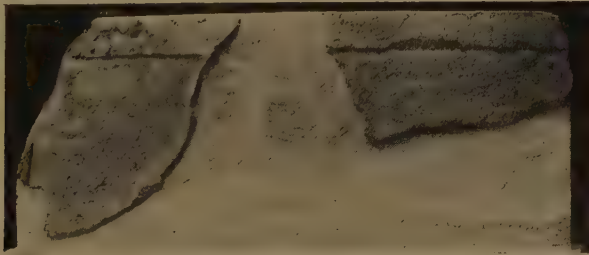


FIG. 39 = B 86.

part of a drum. Above the sculptures, a plain raised band .05 high and projecting about .002. Below this are traces of figures; the outline of the back

of a head to r. in the centre and on the l. perhaps the edge of a veil to l. The top bed is carefully worked and shows a setting-line. *Wood.*

Ht. .32. L. .77. Lethaby in *J.H.S.*, 1917, p. 2.

- B 87.** Fragment of a sculptured drum. On r. and l. was originally a design: perhaps lower part of straight-falling drapery, which has been picked off with the chisel. Between, the original surface remains, with incised letters Δ , set vertically. Below, a bed. *Wood.*

Ht. .28.

- B 88.** Left side of the head of a woman turned three-quarters to left, wearing a band across the forehead, a rippled veil and a large flat circular earring. The face was long and oval, the cheekbones straight, the forehead low and the nose short. Under the veil, a row of small flat waves of hair; the eye has high protruding eyeballs, the outer angle prolonged; at the inner angle are traces of the tear-duct. The corner of the mouth is preserved, placed high, as if the lips were sharply bowed. Below the earring is part of a knobbed tress of hair. Red paint remains on the lips, black on the pupil of the eye. *Wood.*

Ht. .24. Smith, no. 34, *Atlas*, pl. XVI, 7.

- B 89.** Head of woman turned three-quarters to left; a straight joint along the r. cheek. Ears, temples and hair are missing.

The eyebrows are slightly ridged; the eye is a flat almond, deeply recessed beneath and slightly oblique; the outer angle is pointed; the inner angle shows a long curving tear-duct. The nose is broad and short, the nostrils spreading on the cheek, the septum emphasised. The mouth is worked with great delicacy; the lips are straight, the upper one projecting. The chin is heavy and rounded, the cheeks full and fleshy. In the simple, massive forms and the subtlety of the surface-modelling this head contrasts with the others from the columns. *Wood.*

Ht. .19. Smith, no. 33, *Atlas*, pl. XVI, 6; Langlotz, *Frühgr. Bildhauerschulen*, pp. 103, 107, pl. 61; Lethaby in *J.H.S.*, 1917, p. 3; V. Müller in *Arch. Anz.*, 1921, p. 23; Rodenwaldt, *Kunst d. Ant.*, pp. 186-7.

- B 90.** Upper part of a beardless man standing to r.; two fragments joined, one comprising the back of the head, r. shoulder and chest, and r. arm to the elbow, the other giving the face up to but not including the eyes. The r. cheek is missing and the r. chin abraded; the nose is rubbed flat.

The hair falls down the back in long tresses separated vertically by grooves

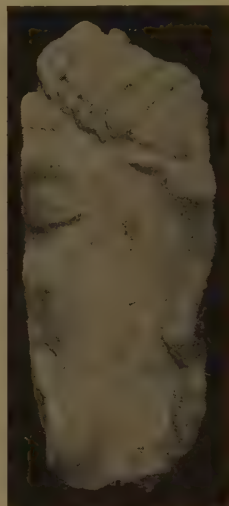


FIG. 40 = B 88.

PLATE IV.

and divided horizontally into undulating rectangles ; it ends in a straight edge. The nose was short and wide, rounded at the nostrils ; the mouth wide and curved with deep hollows under the corners. The l. cheek has the surface well preserved and shows careful modelling. There were deep hollows under the eyes ; the r. ear is large and powerfully formed.

The chest is very prominent ; the r. arm was bent at the elbow and crossed the body ; the surface of the forearm is split away. The dress consists of a close chiton with sleeves to the elbow, and over this a panther-skin ; the panther mask is shown on the r. shoulder, spread in low relief ; the leg crosses to the l. shoulder. *Wood.*

Ht. .59. Smith, no. 29.4, *Atlas*, pl. XVI, top left (in the restored drum). See the references on p. 49 ; add Collignon, *Sculpt. gr.*, I, fig. 83 ; Hall, *Anc. Hist. of the Near East*, pl. XXXII, 1.

B 91. Head and neck of woman to r. The nose and the r. side of the mouth and chin are split away.

The hair is encircled by a broad ribbon and fell down on the back and breast in long knobbed tresses, divided by longitudinal waved depressions ; over the forehead it is parted in the centre and arranged in fine ripples. There is a large circular earring, with a small stud, on the lobe of the ear. The face is rounded ; the forehead slopes ; the eyebrows are flat, the eyes long and narrow, set horizontally, with protruding pupils, an incised line above, a deep groove below. The nose was thick and rounded at the base ; the mouth small and almost straight. Traces of red paint remain on the hair, of black on eyelashes and pupils, and a zigzag pattern is visible on the ribbon. *Wood.*

Ht. .305. Smith, no. 29. 6, *Atlas*, pl. XVI, left (in the restored drum). See the references on p. 49 and add Collignon, *Sculpt. gr.*, I, fig. 82 ; L. Curtius in *Ath. Mitt.*, 1906, p. 172 ; Kekulé, *Gr. Skulptur*, 3rd ed., p. 32 ; Langlotz, *Zeitbestimmung*, p. 14 ;

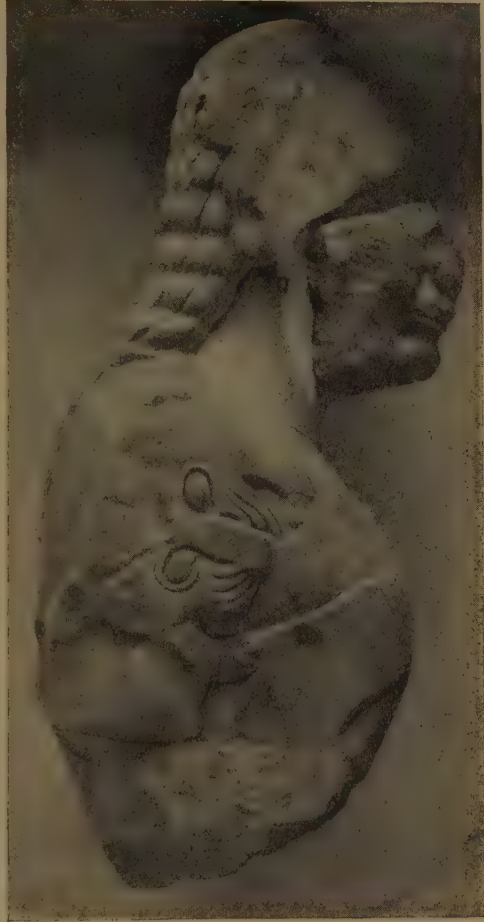


FIG. 41 = B 90.

PLATE V.

Overbeck, *Gr. Plastik*, 4th ed., I, fig. 10; Perrot, *Hist. de l'Art*, VIII, fig. 135; Picard in *Rev. Arch.*, 1910 (XV), p. 34; Winter in *Jahrbuch*, 1900, p. 86, fig. 5, and *Kunstgesch. in Bild.*, I, 7, pl. 203, 4.

- B 92.** Head and shoulders. The front surface is broken away, but the figure appears to have looked to the front, with long hair, treated as in B 90, falling on the shoulders, which are draped and show shallow straight folds. *Wood.*

Ht. .40. Smith, no. 30, *Atlas*, pl. XVI, 22.



FIG. 42 = B 92.

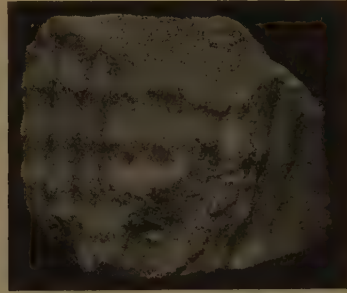


FIG. 43 = B 93.

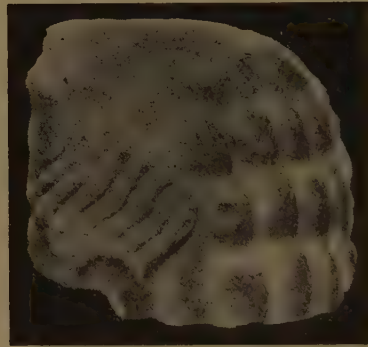


FIG. 44 = B 94.

- B 93.** Fragment of a head to r., comprising the neck and back of the hair, which falls down the neck in knobbed tresses, similar to B 90, but stiffer and presumably earlier. The figure was stooping forward; a bed is worked below. Red paint on the flesh, black on the hair. *Hogarth.*

Ht. .14. Smith, no. 45. 2, *Atlas*, pl. XVI, 11.

- B 94.** Fragment of a head to l., containing the top of the l. ear and crown. The hair is combed back from the forehead in a long fringe in close ribbon folds; large tresses, cut into convex rectangles by straight grooves, fall down the back. Traces of paint. *Wood.*

Ht. .15. Smith, no. 37, *Atlas*, pl. XVI, 3.

- B 95.** Fragment of a head, three-quarters turned to r., containing cheek, r. ear and a part of a fringe falling before the ear. Part of the l. ear is also preserved. The hair is treated in flat tresses, slightly ridged in the centre, with waved outlines. *Wood.*

Ht. .20. Smith, no. 36, *Atlas*, pl. XVI, 5.



FIG. 45 = B 95.

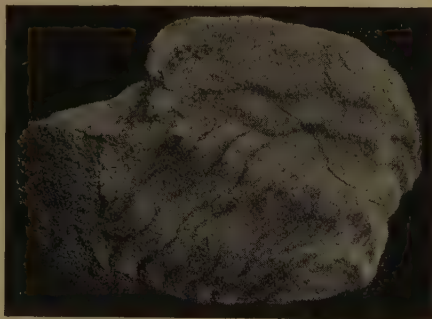


FIG. 46 = B 96.

- B 96.** Top and back of head ; a long wavy fringe in front, from which undulating ribbon tresses fall down the back. *Wood.*

Ht. .13. Smith, no. 38, *Atlas*, pl. XVI, 8.

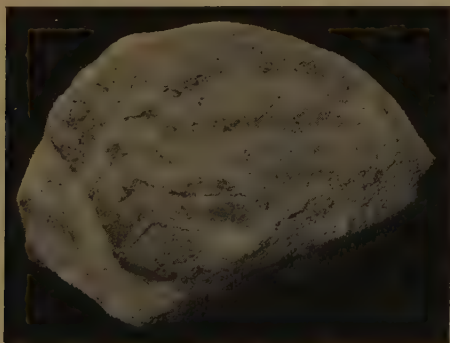


FIG. 47 = B 97.

- B 97.** Left side of a head, probably female, turned to l. ; the l. eye, forehead, part of ear and top of head are preserved. The eye is as on B 91. A veil appears to cover the hair ; a fringe and ribbon tresses are indicated beneath. Traces of paint. *Wood.*

Ht. .13. Smith, no. 39, *Atlas*, pl. XVI, 4.

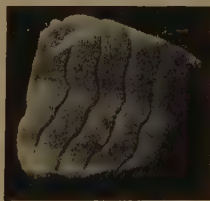


FIG. 48 = B 98.

- B 98.** Fragment of middle of head turned to r. ; part of the r. cheek

and hair falling in waved flat tresses, on which are traces of red paint.
Wood.

Ht. .08.

- B 99.** Back of a head, turned to l. ; part of the l. ear and hair in smooth reedings. Below, a bed with red colouring. *Hogarth.*

Ht. .14. Smith, no. 45. 26, pl. L, A 7.



FIG. 49 = B 99.

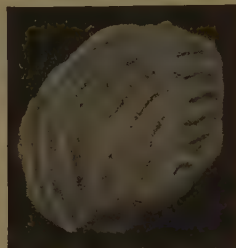


FIG. 50 = B 100.

- B 100.** Right side, including the top of the ear, of a head turned to r. The hair is drawn back from the forehead in short flat curls, and thence falls down the back in ribbon tresses with waved grooves between. Traces of red paint. This seems to be from the head of a child. *Wood.*

Ht. .10. Smith, no. 42, *Atlas*, pl. XVI, 16.

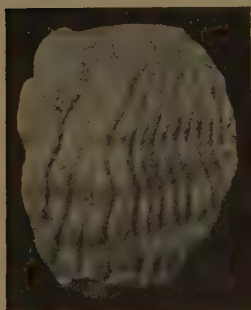


FIG. 51 = B 101.

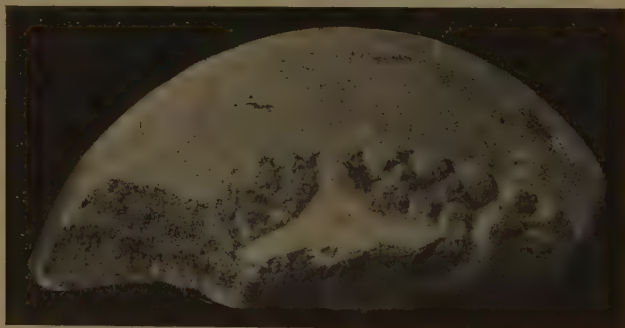


FIG. 52 = B 102.

- B 101.** Top of a head to r. The hair spreads from the crown in waved tresses, narrow at the side, broadening at the back. *Wood.*

Ht. .15. Smith, no. 40, *Atlas*, pl. XVI, 10.

- B 102.** Upper part of a head, wearing a close-fitting veil, with a ribbon over it ;

short curls, worked in tufts suggestive of spirals, between the veil and the forehead; a parting in the centre. *Wood.*

Ht. .10. Smith, no. 35, *Atlas*, pl. XVI, 17.

- B 103.** Upper part of a woman bearing offerings in a flat basket or tray on her head. The head is lost, but the head-pad and the basket remain, the latter held in position by an uplifted r. hand; it is conceived as of metal with ox-heads

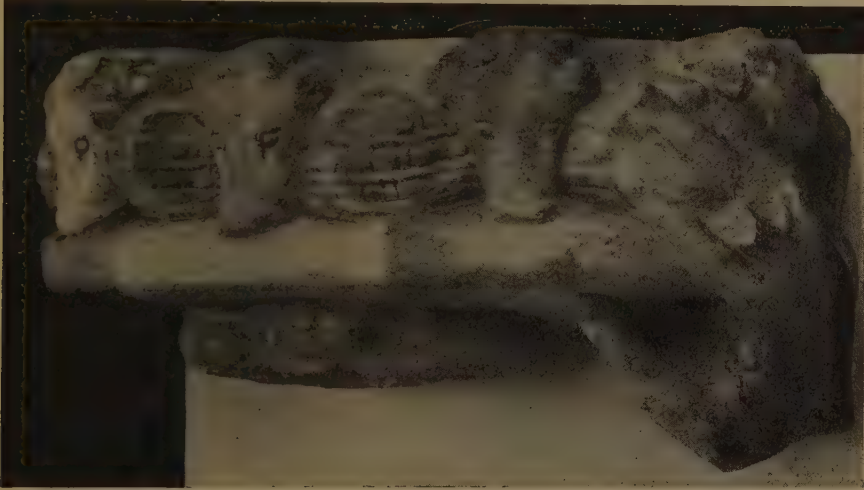


FIG. 53 = B 103.

arranged about the rim divided by rows of fillets. Parts of four ancient ox-heads remain; one has been wholly and one partially restored. The figure was turned to the r. The top bed is preserved, and shows a circular setting line. The hand is delicately worked with long slender fingers; the nails are carefully incised, but no joints are shown (contrast B 113-4). Two fragments joined. *Wood.*

Ht. .195. L. .425. Smith, nos. 45. 18, and 47. 51, *Atlas*, pl. XVI, 15; Lethaby in *J.H.S.*, 1917, p. 3.

- B 103A.** Fragment from the same or a similar figure; back of hair of a head turned to r., and against it presumably part of a wrist raised to support a basket. The hair in narrow ribbon tresses. *Wood.*

Ht. .07 L. .14

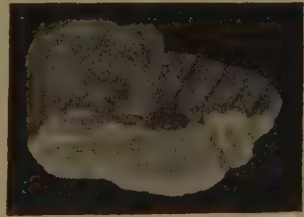


FIG. 54 = B 103A.

- B 104.** Right shoulder of a draped woman, half turned to r. Hair falls in separate tresses down the back; they are grooved in the centre and the

edges are waved naturalistically. The chiton and seam of the sleeve are shown. *Hogarth*.

Ht. .19. Smith, no. 45. 3, pl. L, A 3.

[Cf. the hair on the Siphnian frieze, Homolle, *Fouilles de Delphes*, IV, pl. XI, below; the present example is more advanced.]

- B 105.** Right shoulder with part of back and breast of a woman to r. The head was thrust forward. *Wood*.

Ht. .29. Smith, no. 45. 4, *Atlas*, pl. XVI, 25.

- B 106.** Left elbow and forearm to wrist, of man to l., with drapery falling in



FIG. 55 = B 104.

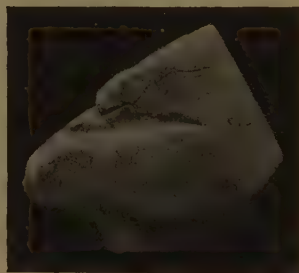


FIG. 56 = B 106.

straight flat folds behind the forearm. Traces of paint on both flesh and drapery. Though over life-size, the scale is not sufficiently colossal to exclude this fragment from the series; cf. the following number. *Wood*.

Ht. 28. L. 36. Smith, no. 48. 5, pl. L, B 2.

- B 107.** Right arm, bent at elbow, of a man to r., wearing a sleeveless chiton worked in a flat plane. The hand broken off. Two fragments joined. *Wood*.

Ht. .41. Smith, no. 45. 5, *Atlas*, pl. XVI, 21.

- B 108.** Right elbow and remains of edge of a short sleeve, with shallow folds spreading from a button. *Hogarth*.

Ht. .16. Smith, no. 45. 6, pl. L, A 13.

- B 109.** Right elbow, bent up, of a figure turned to r. *Hogarth*.

L. .21. Smith, no. 45. 7, pl. L, A 2.

- B 110.** Right elbow bent ; drapery on upper arm. *Wood.*
Ht. .14. L. .15.
- B 111.** Right wrist, wearing a spirally twisted armlet terminating in two knobs. Red paint on the flesh and blue on the armlet. *Hogarth.*
L. .11. Smith, no. 45. 8, pl. L, A 16.
- B 112.** Right hand, the fingers lightly closed, of a figure to r. ; the tips of all fingers and most of the little finger missing. *Wood.*
L. .18. Smith, no. 45. 9, pl. L, A 10.
- B 113.** Part of a r. hand clasping some object, rendered with swollen joints ; two fingers only are preserved. *Wood.*
Ht. .11. Smith, no. 45. 10, pl. L, A 18.
- B 114.** Fragment of r. hand ; knuckle-joints of three fingers and part of a fourth. *Wood.*
L. .125.
- B 115.** Upper part of nude r. hip of a man turned to r. Two fragments joined. *Wood.*
Ht. .30. Smith, no. 45. 13, pl. L, A 9.
- B 116.** Part of drapery of woman to l. A chiton with plain rounded surface and

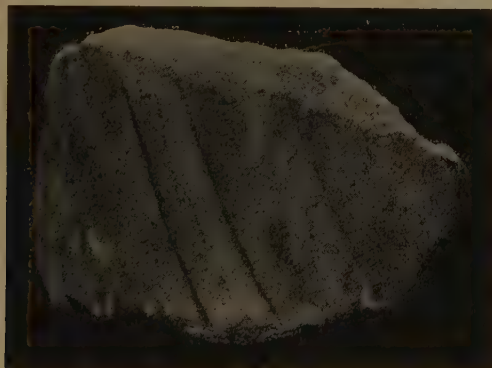


FIG. 57 = B 116.

painted red ; over it, concentric folds drawn back with the l. hand. The folds increase in breadth from l. to r. ; they are slightly rounded in section and painted white. *Wood.*

Ht. .08. L. .12.

- B 117.** Part of middle of a draped woman standing to r. or front. The r. hand drew back the drapery, which is smooth on the r. ; nearer the centre it falls in

narrow flutings ; in the middle is a broad flat band curved towards the r. hand. On this band are patterns in incised lines filled with black paint ; from the top : (1) row of hooks ; (2) row of squares with black centres ; (3) large panel



FIG. 58 = B 117.



FIG. 59 = B 117.

with star and dots ; (4) row of lozenge pattern ; (5) large panel with key pattern ; (6) as (2). Within the band a long necklace falls in front. *Hogarth.*

Ht. .33. Smith, no. 45. 12, fig. 84 (for patterns), and *Atlas*, pl. XVI, 19.

- B 118.** Right hand holding up a fold of the skirt of a woman standing to r. The little finger is wanting. The hand draws the chiton in heavy folds of rounded section, with a broad curving flat strip under the thumb ; below the hand the edge falls in straight folds. Three fragments joined. *Wood.*

Ht. .26. Smith, no. 45. 11, *Atlas*, pl. XVI, 18.

- B 119.** Middle part of a woman to r. She wears a chiton, tied with a string round the waist and with a bunched-up overfold arching over the waist and a flat raised centre fold on which remain traces of a painted maeander pattern. Above this was a mantle, which hung from the shoulders, falling in corrugated folds with waved edge ; in the front the folds overlap. Red paint on the chiton above the girdle. *Wood.*



FIG. 60 = B 118.

Ht. 36. Smith, no. 29. 7, *Atlas*, pl. XVI (in the restored drum). See references on p. 49 ; add Langlotz, *Zeitbestimmung*, p. 13 ; V. Müller in *Ath. Mitt.*, 1921, p. 45.

B 120. Fragment in high relief of the r. thigh and buttock of a draped figure,



FIG. 61 = B 119.

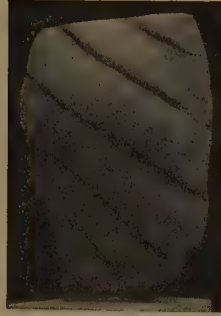


FIG. 62 = B 120.

standing to r., covered with drapery arranged in broad oblique folds. Worked above with a bed for another drum. *Wood.*

Ht. .35. Smith, no. 31, *Atlas*, pl. XVI, 26. [Lethaby, *J.H.S.*, 1917, p. 2, prefers to range this with B 139, but there is no reason why it should not belong to the columns; the fragment seems later in date and larger in scale than B 139, nor would the beds correspond.]

B 121. Lower part from the buttocks of a man moving to r., the l. foot advanced. Four fragments joined: comprising draped upper portion, r. knee and shin, l. shin, and both feet with the background and part of the base moulding, the surface of which is split away.

The figure wears a cloak falling below the knees in flat ridged folds at the back, drawn up in front where it may have been held by a hand; the surface here is flat, with a zigzag fold at the bottom. The feet are bare and finely worked; the outer toes are broken away. Stains of paint remain on the drapery; the background was red.

This fragment is too small in scale and too late in style to belong to the



FIG. 63 = B 121.

same figure as B 90, though a connexion is suggested in *J.R.I.B.A.*, 1895, pl. facing p. 39. *Wood*.

Ht. 1.0. Smith, no. 29. 5, *Atlas*, pl. XVI (in the restored drum). See the references on p. 49, and under B 90; add Langlotz, *Zeitbestimmung*, p. 12.

- B 122.** Drapery fragment with the bottom of several flat folds. On the r. is a flat band with a straight edge, the underside grooved to indicate that it is a mass of folds; down the front of the band runs a pattern of four maeanders in squares between cross-hatched borders; this is painted, with faintly incised guide lines. On the l. the folds end in a waved zigzag edge. *Wood*.

Ht. .15. Smith, no. 44, fig. 83, pl. L, A 6.

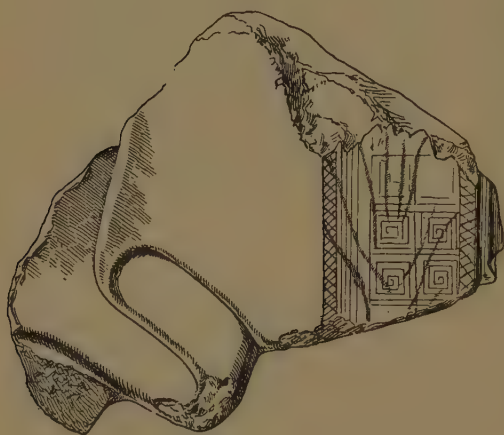


FIG. 64 = B 122.

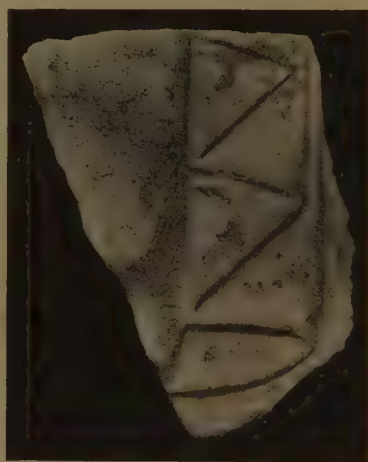


FIG. 65 = B 123.

- B 123.** Edge of drapery with zigzag folds running vertically; a lower surface on r., and a thick fold on l. *Wood*.

Ht. .19. Smith, no. 43, pl. L, A 4.

- B 124.** Flat thick fold of lower drapery, down which runs a maeander pattern in red paint. *Hogarth*.

Ht. .09. Smith, no. 45. 30, pl. L, A 14 (should be set upright).

- B 125.** Drapery fragment with rounded folds. *Wood*.

Ht. .22. Smith, no. 45. 17, pl. L, A 1.

- B 126.** Drapery fragment, perhaps from shoulder; a raised edge with incised diagonal panels; on the surface below, lightly-incised diagonal squares *Hogarth*.

Ht. .13. Smith, no. 45. 21, pl. L, A 8

- B 127.** Edge of lower drapery drawn up as by a hand. *Hogarth*.
Ht. .16. Smith, no. 45. 16, pl. L, A 12.
- B 128.** The greaved shin of an armed man moving to r. Traces of red *Hogarth*.
Ht. .15. Smith, no. 45. 19, pl. L, A 19.
- B 129.** Part of a leg, with the swell of the calf. Traces of red paint. *Hogarth*.
Ht. .14. Smith, no. 45. 20, pl. L, A 20.
- B 130.** Uncertain fragment: (?) part of nude leg. Traces of red. *Hogarth*.
Ht. .22. Smith, no. 24, pl. L, A 17.
- B 131.** Foot to l. protruding from drapery; the toes broken off. The base moulding and bed below are preserved. *Wood*.
Ht. .19.
- B 132.** Part of a shoe turned up at the toes, with sole and tongue. The toes and heel are missing. *Hogarth*.
L. .095. Smith, no. 45. 23, pl. L, A 11.
- B 133.** Part of a circular pyxis; beneath, traces of fingers. *Wood*.
Ht. .07. Smith, no. 45. 25, pl. L, A 5.
- B 134.** Muzzle of a horse, wearing a headstall with a central disk. The horse was turned to r., the background is preserved. The r. side split away. Covered with red paint. *Hogarth*.
Ht. .19. L. .25. Smith, no. 45. 28, *Atlas*, pl. XVI, 20.

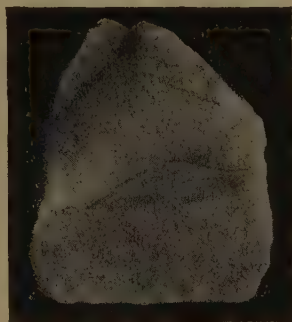


FIG. 66 = B 131.

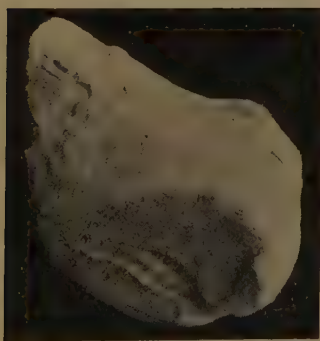


FIG. 67 = B 134.

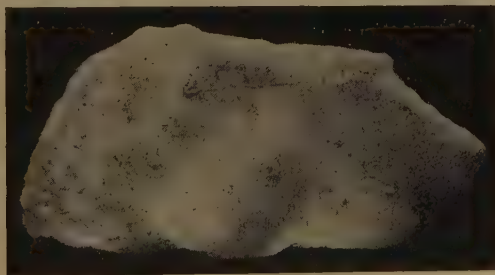


FIG. 68 = B 135.

- B 135.** Apparently part of the neck of a horse, turned three-quarters to l. The mane is indicated by leaving the rough tooling of the marble. A small

fragment of the surface on the r. or inner side is preserved. Underneath is a worked bed covered with red paint. *Hogarth.*

Ht. .14. L. .30. Smith, no. 45. 29, *Atlas*, pl. XVI, 2.

- B 136.** Fragment of straight lower moulding of an inscribed drum. The face is an arc of a circle suggesting a radius of about 1.041 (= 3 ft. 5 in.). The upper

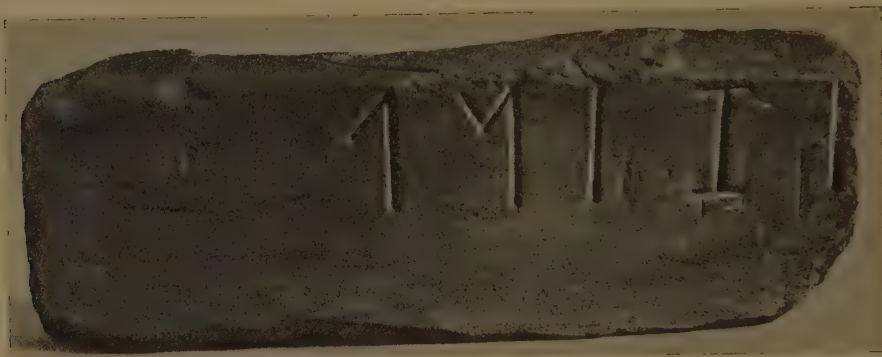


FIG. 69 = B 136.

surface is slightly inclined and on it are traces of a human l. foot standing to r., consisting of great and second toe and the curve round the ball of the great toe to the instep. The scale is somewhat larger than life-size.

On the face is inscribed, retrograde, $\Lambda\Lambda\Lambda\Lambda\Lambda\Lambda\Lambda$, forming part of a Lydian inscription, which Littmann suggests is a dedicatory formula, akin to that of B 16, and equivalent to $\alpha\nu\epsilon\theta\eta\kappa\epsilon$. □

Under this seem to be traces of an older inscription which has been rubbed down; between the first and second from the r., Λ , under the second, Λ , between the second and third, Γ ; another stroke has been erased between the third and fourth and between the fourth and fifth are slight traces of a curved letter, at a higher level, however. To l. of the last letter is slightly scratched Λ retrograde. The last two erasures are irregularly placed in relation to the first three, so that it is doubtful whether they can have formed part of a formal inscription. *Wood.*

Ht. .116. L. .325. Smith, no. 45. 31; Newton, *Trans. Soc. Bibl. Arch.*, IV, 1876, p. 334 (published as an unknown script); Wood, *Discoveries at Ephesus*, p. xii; Sayce in Schliemann's *Ilios*, 1880, p. 698 and *Trans. Soc. Bibl. Arch.*, VII, 1882, p. 279, n. 2 (identified as Lydian); Kretschmer, *Denkschr. d. k. Akad. der Wiss. zu Berlin, Phil.-hist. Kl.*, 1908, II, p. 100; *Excavations at Ephesus*, pp. 144, n. 1 and 300; Littmann in *Sardis*, VI, 1, p. 66; A. H. Smith in *Sardis*, VI, 2, p. 65, no. 48, pl. XVI.

- B 137.** Fragment of straight lower moulding of a sculptured drum, with a l. great toe and a part of the second toe turned to r. In front of this are traces of

a long rectangle and, on the inner side, a rounded outline (? end of fold of drapery and heel of another foot). *Wood.*

Ht. .12. L. .83. Smith, no. 45. 1, *Atlas*, pl. XVI, 13.

B 138. Part of angular lower moulding ; above rises the outline of part of a foot to r. *Wood.*

L. .28. Smith, no. 29. 8, *Atlas*, pl. XVI, left (set in the restored drum).

(b) *Other Large Scale Sculptures.*

B 139. Middle of a draped girl moving to l., from thigh to below breast being preserved. She wears a chiton with wide sleeves covering the elbow ; the l. hand draws forward the under-edge. Down the front are straight pleats.

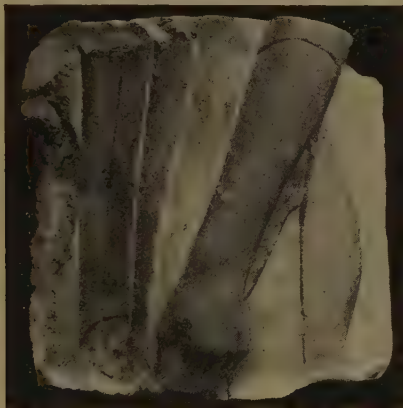


FIG. 70 = B 139.

Over the chiton is a mantle and over this again appear the pointed ends of a long veil hanging down the back. The section is very square. The drapery is in flat straight folds, worked with delicate precision. The fragment is of an early period, lying between B 90 and B 119 ; probably late Croesan.

There is a bed joint under the thighs. The scale corresponds with that of the column fragments and the background shows a similar downward splay but it is straight, not curved, and ends on the r. in a rectangular return (not a joint). The fragment must belong to some rectangular member ranging with the columns. *Wood.*

Ht. .34. Smith, no. 32, *Atlas*, pl. XVI, 14 (suggests a rectangular base corresponding to the bases of the later temple) ; Lethaby in *J.H.S.*, 1917, p. 2, fig. 2 (thinks the fragment part of the l. jamb of a doorway) ; Murray, *Hist. Gr. Sculpt.*, 2nd ed., I, p. 115, fig. 24 ; Butler in *Anatolian Studies*, p. 52.

B 140. Head of colossal lion. The lower part is wanting, also the r. ear.

The scale is slightly smaller than that of the lions' heads from the parapet (B 254 ff.); but the style is superior. The mane is carefully worked in pointed flat tufts; the mouth is closed. A fragment of the l. shoulder remains, suggesting that the whole animal was represented and that the head was turned to l. (compare the lions from the Mausoleum, which, however, are much smaller). Traces of paint. *Wood*.

Ht. .34. Smith, no. 47. 53, fig. 88: Schröder in Brunn-Bruckmann, 642 and text, p. 11; Winter in *Jahrbuch*, 1900, p. 87, fig. 7, and *Kunstgesch. in Bild.*, I, 7, pl. 203, 5.



FIG. 71 = B 140.

B 141-B 144 are fragments of at least two large bulls in relief; the projection of heads and hoofs from the background show that they were angle features; Lethaby, comparing them with the bulls from Assyrian palaces, supposes them to have been sculptured on the antae (*J.H.S.*, 1917, p. 1, fig. 1).

- B 141.** Fragment of the head of a bull, projecting from a background, in high relief. The head is shown in three-quarter face to the l.; flat pointed locks of hair fall down the forehead. Late sixth century B.C. *Wood*.

Ht. .32. Smith, no. 48. 1, pl. L, B 5.

- B 142.** Fragment of the head of a bull, including forehead and eyes; the wrinkles round the eyes are strongly corrugated; the point of shaggy hair on the forehead is conventionally rendered by a flat raised surface. The style is considerably more primitive than the preceding number. *Wood*.

Ht. .17. L. .46. Smith, no. 48. 2, pl. L, B 3.

- B 143.** Fragment with part of the flank of a bull; two intertwined objects in relief seem to be the plaited ends of the tail twisted round on the flank. There is a flat surface below, which must be an overhang, as it is not worked as a bed. *Wood.*

Ht. .37. L. .45. Smith, no. 48. 3, pl. L, B 4.

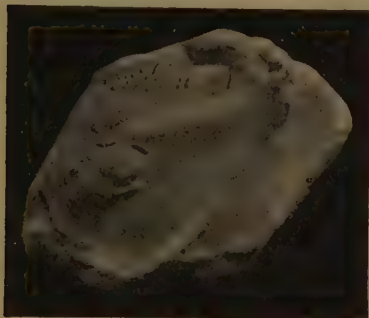


FIG. 72 = B 141.



FIG. 73 = B 142.

- B 144.** Hoof and leg of a bull, emerging from a background. *Wood*

Ht. .26. Smith, no. 48. 4, pl L, B 6.

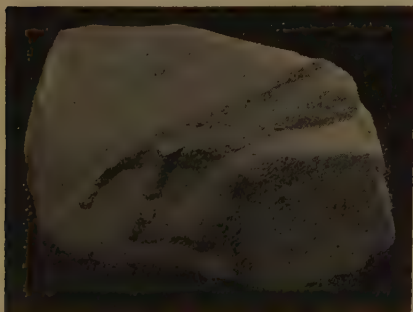


FIG. 74 = B 143.

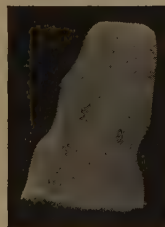


FIG. 75 = B 144.

(c) *The Parapet.*

The majority of the sculptured fragments are of about half life-size and come from a parapet, which is assumed to have surmounted all four sides and would thus have a total length of 330 metres. Over 100 fragments, most of small size, survive, and from them the original form of the parapet can be restored with certainty. The height was .88; the field of the relief sloped slightly forward, with a square moulding above and below. Behind was the gutter for rainwater, which overflowed through large lion's-head spouts, while raised water-joints at intervals regulated the flow (fig. 76).

The suggestion of Newton adopted by Wood (*Discoveries at Ephesus*, p. 261) that

these fragments are from the cornice of an altar of Artemis Protothronos mentioned by Pausanias has been long abandoned.

It is calculated that the original sculptured surface had a superficial area of about 290 sq. metres, while the combined area of the extant fragments is less than 3, *i.e.*, about one per cent. has survived. It is not possible to assign to any piece more than its position in relative height, and the grouping and arrangement of subjects must remain unknown. The fragments may be divided into the following categories :

(a) B 145-B 170, chariot and horse fragments. The first two of these show armed men stepping into chariots, one to r., one to l.; these may belong to battle scenes as B 171-B 193. But the remainder come from peaceful processions of chariots and horsemen as the Xanthian frieze B 311-B 313. There were two processions: B 147-B 153 moved to the right, the remainder to the left. Some fragments of dismounted grooms leading horses belong to the left procession.

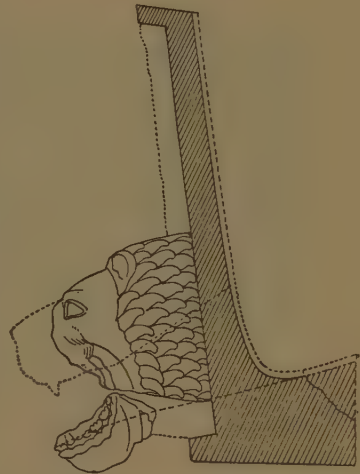


FIG. 76 = Section of the parapet.

(b) B 171-B 193, armed men in battle.

These face indifferently to right and left; on B 190 is a prostrate combatant and B 186 shows a group of a fallen man lifted by a comrade; a battle between human foes, such as Greeks and Trojans, must be inferred, but some fragments doubtless belong to (d).

(c) B 194-B 207, other male figures, some nude, some draped. Some of these should probably be included in other categories; B 196 might be a groom from a chariot procession; B 200 perhaps belongs to a combat scene. B 195 and B 197 belong to draped men standing or moving in a procession. B 199 and B 203 suggest nude figures in action, possibly from the Centaur and Lapith groups.

(d) B 208-B 213, Centaurs in combat with human opponents, who wear armour (B 209, B 212); the battle of the Centaurs and Lapiths was recognised by Murray.

(e) B 214-B 236, draped women standing or moving in procession, B 214-B 228 to the left, B 229-B 236 to the right. B 215, B 216 are fragments of high head-dresses which suggest the presence of Amazons, possibly in combat with Greeks. The remaining fragments represent priestesses or worshippers in full robes, the outer hand drawing up the drapery.

(f) B 237-B 246, parts of various mythical creatures. B 237-B 239 belong to a winged figure wearing an aegis, formerly identified as Athena, but now thought to be a Gorgon. B 240-B 242 may be from similar creatures. B 245-

B 246 come from half-human, half-bird monsters as the so-called ' Harpies ' on B 287.

(g) B 247-B 251, chairs with seated figures, perhaps from a seated assembly of deities (*cf.* Homolle, *Fouilles de Delphes*, IV, pl. XI).

(h) B 252, a lion and B 253, an ox; these may come from a cycle of the exploits of Heracles (so Lethaby); for the lion *cf.* also the lion drawing a chariot in a battle-scene of the Siphnian Treasury at Delphi (Homolle, *Fouilles de Delphes*, IV, pl. XIII).

While the workmanship is unequal, the fragments as a whole show an exquisite finish of surface and a minute attention to detail, which at a height of nearly sixty feet above the spectator must have been largely invisible. Generally, the style is more advanced than that of the column sculptures; the parapet would naturally be among the latest parts of the building. The monument with which it is most generally compared is the frieze from the Treasury of the Siphnians (formerly assigned to the Cnidians) at Delphi (Homolle, *Fouilles de Delphes*, IV, pls. IX, X; Daux and Coste-Messelière in *B.C.H.*, 1927, p. 1), which is usually dated at 525 B.C., but it was observed by A. H. Smith that the earliest portions of the parapet are those which are most closely related to the Siphnian frieze. The greater number of the fragments present little or no indication of date, but some sections of the frieze must be placed well within the fifth century, and there is little that need be as early as 525 B.C. Thus of the first group, B 147-8 suggest comparison with the Xanthian frieze, B 311-3; B 147 cannot be earlier than 470 B.C., and B 154 is probably of the same date. The tails B 151-2 are later than on the Siphnian frieze, and of the manes that of B 159 is later than on the horses from the Acropolis of Athens (Dickins, *Catalogue*, nos. 697, 700), and B 161 is still further advanced. The two armed fragments B 145-6 are also later than the Siphnian frieze. In the second and third groups, B 194 may be placed about 480 B.C.; and this suggests a contemporary date for fragments such as B 178, B 214, B 229, which show a similar rendering of the hair (independently, these might be as early as 500 B.C.). B 179, B 195-6 also are later than 500 B.C., the latter being not far removed from B 154, while the Centaur's head B 208 may be compared with a Centaur head from Olympia (Buschor, *Skulpt. d. Zeustempels*, pl. LVIII).

The fragments of draped women show a remarkable variety of style, no two pieces being apparently by the same hand. Two, B 220-1, have a rounded columnar form with shallow detail that recalls the school of Samos; the former carefully finished, the latter coarser. The remaining fragments are in flat linear relief of varying quality. Among the earliest of the draped fragments are the fragments of Gorgons B 237-242; if these occupied the angle blocks like the similar figure from Miletus, they may have been the first parts of the parapet to be set in position. The Amazon head B 215 is also earlier than the other heads, almost contemporary with the Siphnian frieze. Among the

remainder the stiff rigid folds of B 226, B 233 contrast with the elaboration of B 222-3 and with the curving lines of B 219, while B 224 and B 230 show a greater relief in the drapery folds and mark a somewhat later stage. If most of these fragments are placed before 500, B 232, on the other hand, appears to be the latest of the extant remains of the parapet, and can hardly be placed before 460 B.C. The parapet may have been begun about 510 B.C. and completed towards 460 B.C.

The sculptures were arranged in continuous friezes; B 255 shows part of a subject at the side of one of the lions' heads; these must have interrupted as on the Sarcophagus of the Weeping Women at Constantinople (Mendel, *Cat.*, no. 10), or on the Lycian ark tombs, which may derive this arrangement from the parapet.

Much of the original colour remains. The background was blue, the borders red, the figures seem to have been coloured as on the columns. The lions' heads were dull red, with brighter red for the tongues and jaws; the teeth were left white.

A suggested reconstruction of a section of the parapet was set up by A. S. Murray, showing a Lapith mastering a Centaur, with standing figures on either side. This presents a more archaic effect than the majority of the fragments would suggest. The fragments included in the restoration bear sequence numbers following 46 in Smith's arrangement; the others being numbered under 47. See Smith, *op. cit.*, fig. 87.

Smith, nos. 46, 47, *Atlas*, pls. XVI, XVII, XVIII; Collignon, *Sculpt. gr.*, I, p. 181; Furtwängler, *Meisterwerke*, p. 255; Lethaby in *J.H.S.*, 1917, p. 4; Murray, *Hist. of Gr. Sculpt.*, 2nd ed., I, p. 109 and in *J.H.S.*, 1889, p. 1; Picard, *Ephèse et Claros*, p. 33; Reinach, *Rép. de Reliefs*, I, p. 138.

Chariot and horse fragments. See Lethaby, *l.c.*, p. 6.

- B 145.** Left knee and part of the left thigh of a man stepping to r. into a chariot. He wears a short chiton under a cuirass, of which a flap remains, and greaves. The drapery is in flat folds with overlapping zigzag border. The greaves have a raised grooved edge. Part of the inside of the chariot is painted red. Joint on the right and water ridge at the back. *Wood.*

Ht. .12. L. .24. Smith, no. 47. 24, *Atlas*, pl. XVIII, 57.

- B 146.** Hips of a man stepping to the left into a chariot, of which the rail only is preserved. He wears a chiton beneath a cuirass, and perhaps holds a spear. The chiton shows a few natural creases. Joint on right, and water ridge at back. *Wood.*

Ht. .10. L. .20. Smith, no. 47. 25, *Atlas*, pl. XVII, 24.

- B 147.** Young charioteer seated to r., wearing a sleeveless tunic. The r. shoulder, with parts of the neck and chest, remains; under the arm, the rail of the chariot. The back shows low grooved folds spreading from the shoulders. Remains of paint. *Hogarth.*

Ht. .16. L. .12. Smith, no. 47. 66, *Atlas*, pl. XVIII, 22.

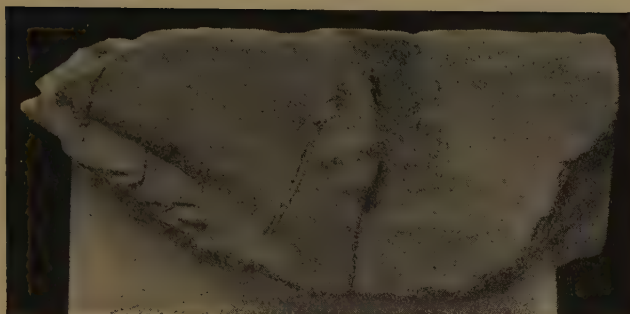


FIG. 77 = B 145.



FIG. 78 = B 146.

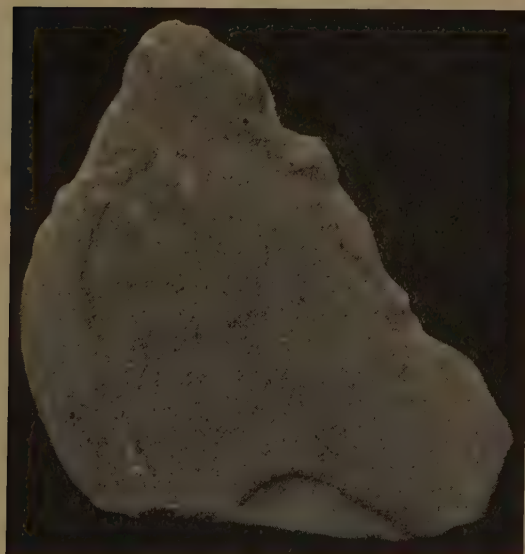


FIG. 79 = B 147.

- B 148.** Shoulders of a figure seated to r., wearing a crinkled Ionic chiton with sleeves and a cloak over the l. shoulder. The drapery is low on the neck and worked in wide rounded folds in front, narrower folds at the side; the seam of the sleeve is shown *Hogarth*.

Ht. 13. Smith, no. 47. 64, *Atlas*, pl. XVIII, 25. [Compare the figure seated in a chariot in a frieze from Xanthus, B 313.]



FIG. 80 = B 148.



FIG. 81 = B 149.

- B 149.** Forequarters of a horse moving to r., with l forefoot raised. The gutter is preserved. *Wood*

Ht. .075. L. .16. Smith, no. 47. 82, *Atlas*, pl. XVIII, 28.

- B 150.** Forehands of two horses, advancing to r., and wearing broad collars, coloured red. *Wood*.

Ht. .22. L. .18. Smith, no. 47. 85, *Atlas*, pl. XVIII, 58.

- B 151.** Tails of two horses abreast to r., falling in waves; on the upper part, long ornaments resembling feathers. Traces of dark paint. *Wood*.

Ht. .15. L. .10. Smith, no. 47. 43, *Atlas*, pl. XVII, 17 and XVIII, 39.

- B 152.** Tail of a horse turned to r., falling in waved plaits against the front rail of a chariot. *Wood*.

Ht. .08. L. .12. Smith, no. 47. 35, *Atlas*, pl. XVIII, 51.

- B 153.** Perhaps part of decorated side of a chariot; rounded front on r., on the side an object resembling a fish between curved mouldings. *Wood*.

Ht. .07. L. .14. Smith, no. 47. 88, *Atlas*, pl. XVIII, 2; Lethaby in *J.H.S.*, 1917, p. 5.

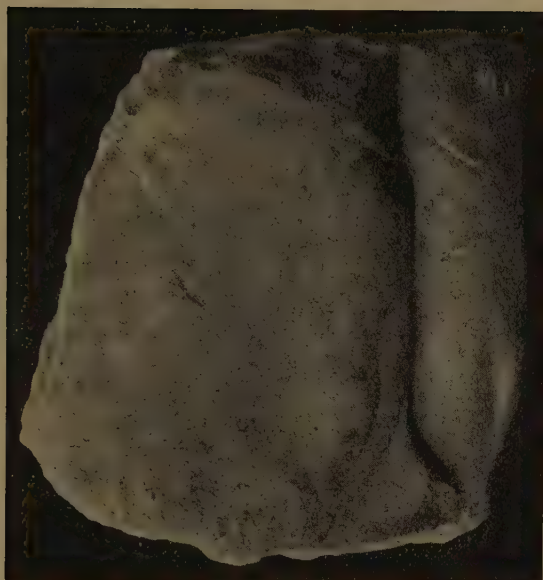


FIG. 82 = B 150.



FIG. 83 = B 151.

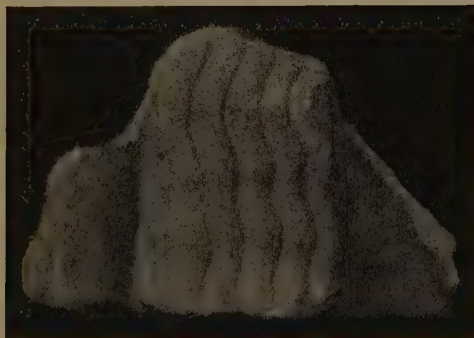


FIG. 84 = B 152.

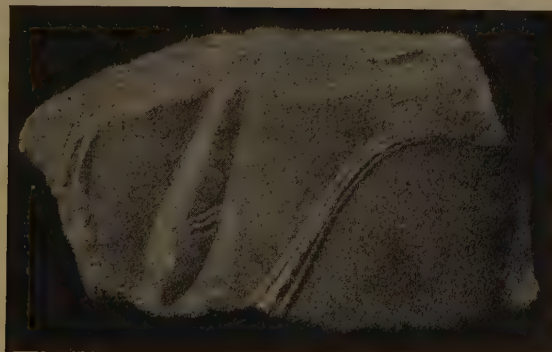


FIG. 85 = B 153.

- B 154.** Shoulders and upper back, turned to the front, of a figure facing to l.; the l. arm was lowered, the r. arm passed behind the body to the l. side. The dress is a sleeveless chiton hanging from both shoulders in ridged folds, slightly undercut at one edge. Probably part of a young charioteer *Wood*.

Ht .12. L. .21. Smith, no. 47. 16, *Atlas*, pl. XVIII, 3.



FIG. 86 = B 154.

- B 155.** Right hand to l. closed and holding a rein (?). The lie of the strata shows that the hand is not making a spear thrust above the shoulder. The little finger is missing. *Wood*.

Ht. .06. L. .15. Smith, no. 47. 26, *Atlas*, pl. XVIII, 14; Lethaby in *J.H.S.*, 1917, p. 5, fig. 6.

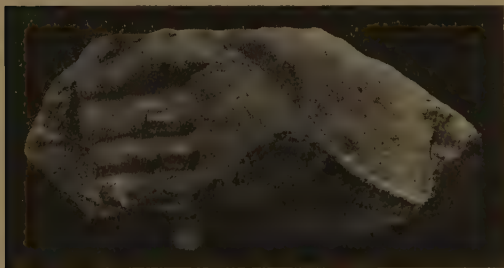


FIG. 87 = B 155.

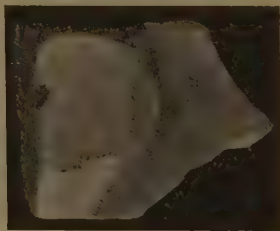


FIG. 88 = B 156.

- B 156.** Buttocks of a nude figure to l., half hidden behind a flat surface with straight edge; perhaps a youth mounting a chariot. Joint and water ridge on l. *Wood*.

Ht. .15. L. .18. Smith, no. 47. 69, *Atlas*, pl. XVIII, 60.

B 157. Fragment similar to the preceding. *Wood.*

Ht. .11. L. .17. Smith, no. 47. 70, *Atlas*, pl. XVIII, 66.

B 158. Lower moulding and part of wheel of a chariot to l. On the left, remains of a horse's hind leg. The tail, a smooth mass, falls by the chariot

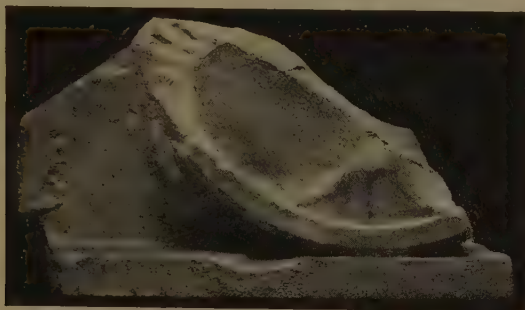


FIG. 89 = B 158.

wheel. On the moulding and the wheel, red paint; on the ground of the relief, bright blue. The gutter at the back is well preserved. *Wood.*

Ht. .26. L. .445. Smith, no. 47. 32, *Atlas*, pl. XVIII, 71.

B 159. Part of a horse's head to l., with ear and long waved mane and forelock. On the left, part of the mane of a second horse. *Wood.*

Ht. .10. L. .20. Smith, no. 47. 28, *Atlas*, pl. XVIII, 48.

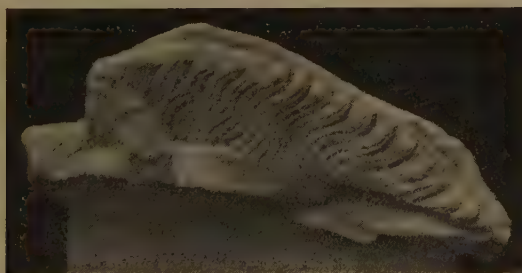


FIG 90 = B 159.

B 160. Two hoofs, side by side, as of the horses in a biga, to l. *Wood.*

Ht. .10. L. .11. Smith, no. 47. 31, *Atlas*, pl. XVIII, 64.

B 161. Nude right arm of a youth, holding the reins of a bridled horse standing to the left, whose head is half turned to the front. The mane is shown by

grooving, irregularly incised to indicate the tufts. Three grooves about the neck perhaps indicate a collar. *Wood.*

Ht. .17. L. .32. Smith, no. 47. 27, *Atlas*, pl. XVIII, 55; Murray in *J.H.S.*, 1889, pl. 4, fig. 4; Reinach, *Rép. de Reliefs*, I, p. 138.



FIG. 91 = B 161.

B 162. Perhaps part of r. side and biceps of nude boy, possibly a groom, standing to front with r. arm extended. *Wood.*

Ht. .13. L. .09. Smith, no. 47. 84, *Atlas*, pl. XVIII, 44.

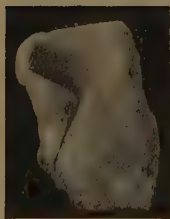


FIG. 92 = B 162.

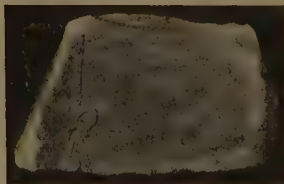


FIG. 93 = B 163.

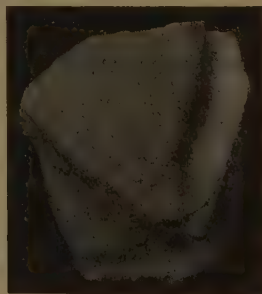


FIG. 94 = B 165.

B 163. Back of a horse to l., with a narrow thong, worked in low relief, tied about it in a loop knot. *Wood.*

Ht. .11. L. .18. Smith, no. 47. 29, *Atlas*, pl. XVII, 21.

- B 164.** Part of the hindquarters of a horse standing to l. Joint on r. *Wood*.
Ht. .13. L. .08. Smith, no. 47. 33A, *Atlas*, pl. XVIII, 49.
- B 165.** Hindquarters of a horse standing to l. Joint and water ridge on r. *Hogarth*.
Ht. .22. L. .21. Smith, no. 47. 86, *Atlas*, pl. XVIII, 67.
- B 166.** Part of the hind legs and hoofs of a horse to l., and part of the lower moulding. Two fragments joined. *Wood*.
Ht. .18. L. .16. Smith, no. 47. 30, *Atlas*, pl. XVIII, 72.

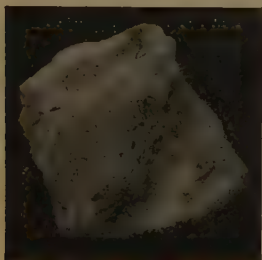


FIG. 95 = B 166.



FIG. 96 = B 167.

- B 167.** Part of rail of chariot and on l., drapery: perhaps part of shoulder and ribs of a figure reclining against it. *Wood*
Ht. .17. L. .10.

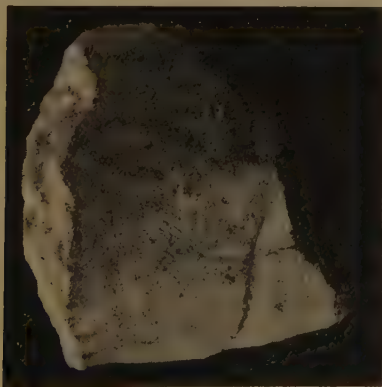


FIG. 97 = B 168.



FIG. 98 = B 169.

- B 168.** Part of flank of horse wearing a saddle cloth, which was painted red. *Hogarth*.
Ht. .065. L. .09. Smith, no. 47. 72, *Atlas*, pl. XVIII, 37.
- B 169.** Front of chariot (to l. ?). *Wood*.
Ht. .10. L. .14. Smith, no. 47. 87, *Atlas*, pl. XVIII, 12.

- B 170.** Part of a chariot wheel, and of the body of a chariot. The body painted with red bands ; the wheel a darker colour (? black). *Wood*.
Ht. .14. L. .21. Smith, no. 47. 33, *Atlas*, pl. XVIII, 63.

Armed Men in Battle.

- B 171.** Crest and top of helmet of man to r., with tips of three fingers of r. hand raised to throw a spear. The top moulding remains. *Wood*.
Ht. .07. L. .15. Smith, no. 47. 2, *Atlas*, pl. XVIII, 4.

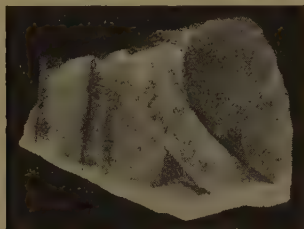


FIG. 99 = B 170.

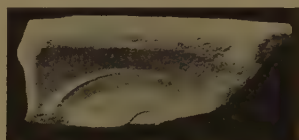


FIG. 100 = B 171.

- B 172.** Top of helmet with plume and raised r. hand of a man to r., thrusting with a spear. The upper moulding was hollowed away to receive the crest of the helmet, which rises to the top bed. *Hogarth*.
Ht. .10. L. .25. Smith, no. 47. 57, *Atlas*, pl. XVII, 1 ; Lethaby in *J.H.S.*, 1917, p. 5, fig. 5, top.



FIG. 101 = B 172.

- B 173.** Part of head and breast of beardless combatant looking down to r., breast to front ; he wears helmet with cheek-pieces, chiton, and cuirass with broad raised edge and centre band ; long waved hair falls over the shoulders in separate tresses with grooved edges. The edge of the helmet is raised and rounded ; the cheeks were full. Face and upper part of helmet missing. *Wood*.
Ht. .18. L. .19. Smith, no. 47. 1, *Atlas*, pl. XVII, 19 ; Murray in *J.H.S.*, 1889, pl. 4, fig. 5 ; Lethaby, *ib.*, 1917, p. 5.

- B 174.** Upper part of helmet, with projecting horn, and remains of a turned-up cheek-piece. The wearer was turned to l. *Wood.*

Ht. .06. L. .14. Smith, no. 47. 10, *Atlas*, pl. XVII, 2.

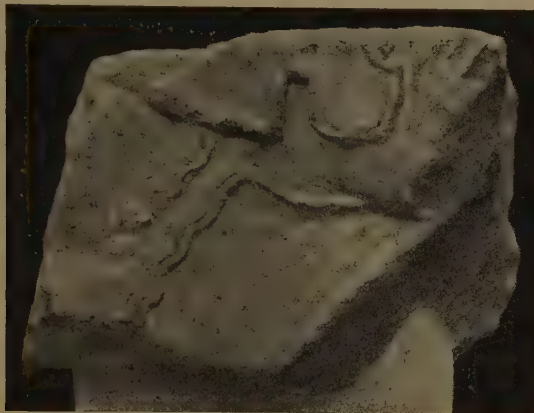


FIG. 102 = B 173.

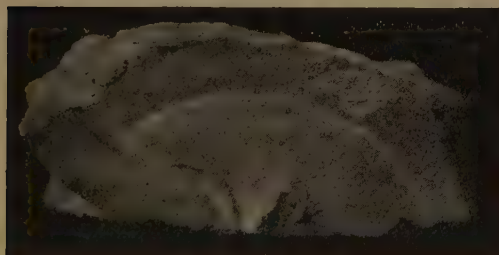


FIG. 103 = B 174.

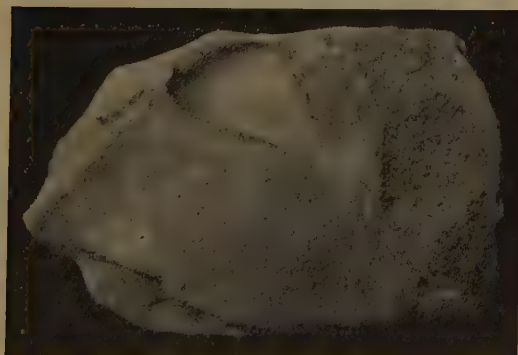


FIG. 104 = B 175.

- B 175.** Upper part of helmeted head to l., wearing a Corinthian helmet thrown back on the head. *Wood.*

Ht. .10. L. .14. Smith, no. 47. 9, *Atlas*, pl. XVIII, 11.

- B 176.** Lower part of helmet with lower border and back of neck of man turned to l. *Wood.*

Ht. .06. L. .13. Smith, no. 47. 11, *Atlas*, pl. XVIII, 15.

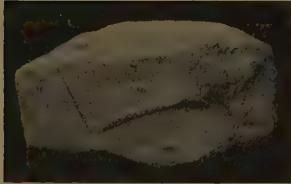


FIG. 105 = B 176.



FIG. 106 = B 177.

- B 177.** Part of a circular shield with raised centre, and the ends of waved tresses of hair, falling on the shoulder of a man to l. *Hogarth.*

Ht. .07. L. .13. Smith, no. 47. 58, *Atlas*, pl. XVIII, 5.

- B 178.** Top and back of head of a youth to l., with part of the top moulding of the parapet. Short hair in rows of waves from the crown. Below is the edge of a cuirass, and at the back of the head are indications perhaps of a spear-shaft. *Wood.*

Ht. .11. L. .15. Two fragments joined, with a gap across lobe of ear. Smith, no. 46. 4, *Atlas*, pl. XVII, 8.

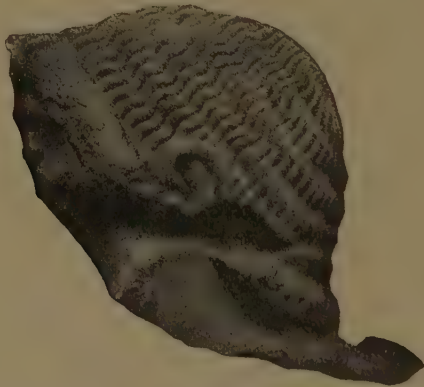


FIG. 107. = B 178.

- B 179.** Man, from neck to waist, wearing a sleeveless chiton girt at the waist, and a sheathed sword slung by a belt from the right shoulder. Both arms are raised. The figure was apparently moving to l., though the body is shown to front. Flat drapery, lightly grooved in natural folds. *Hogarth.*

Ht. .16. L. .19. Smith, no. 47. 59, *Atlas*, pl. XVII, 22.

- B 180.** Right shoulder covered with a cuirass plate. A few folds of drapery, in low relief with straight grooving, are seen beneath the plate. The edge of the cuirass at the base of the neck also remains. *Wood.*

Ht. .10. L. .16. Smith, no. 47. 3, *Atlas*, pl. XVIII, 6.

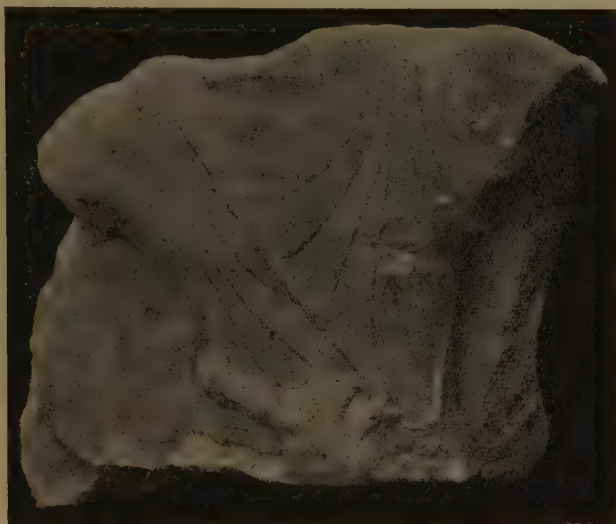


FIG. 108 = B 179.

- B 181.** Right arm, extended, from middle of biceps to near wrist. A straight line of attachment crosses the arm. It may be the shaft of a spear held in the l. hand, or perhaps driven into the side by an opponent. *Wood.*

Ht. .14. L. .18. Smith, no. 47. 15, *Atlas*, pl. XVIII, 10.

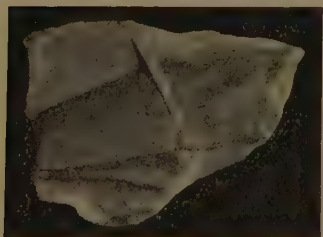


FIG. 109 = B 181.

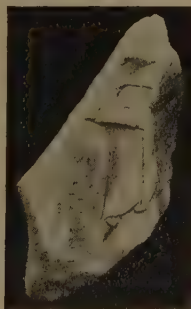


FIG. 110 = B 182.

- B 182.** Part of a right arm, extended to l. The outline of neck and chin is preserved. A short sleeve reaches to the elbow, coming from beneath a shoulder-

plate; it has grooved folds and ends in an overlapping zigzag edge. A spear (?), which must have been held in the left hand, crosses the shoulder. *Wood.*

Ht. .10. L. .20. Smith, no. 47. 20, *Atlas*, pl. XVIII, 1.

- B 183.** Breast of a man turned to front, wearing a cuirass. A belt passes across the breast from the r. shoulder. *Wood.*

Ht. .10. L. .20. Smith, no. 47. 91, *Atlas*, pl. XVII, 18.

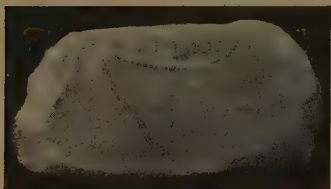


FIG. 111 = B 183.

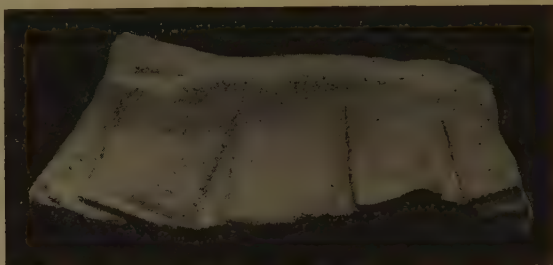


FIG. 112 = B 185.

- B 184.** Upper front of cuirass with double-roll neck border; the figure seems turned to r. *Wood.*

Ht. .05. L. .09. Smith, no. 47. 89, *Atlas*, pl. XVIII, 23.

- B 185.** Lower part of cuirass of a man to l.; leathern flaps over a chiton; the l. leg was advanced. *Wood.*

Ht. .07. W. .21. Smith, no. 46. 5, *Atlas*, pl. XVII, 20.

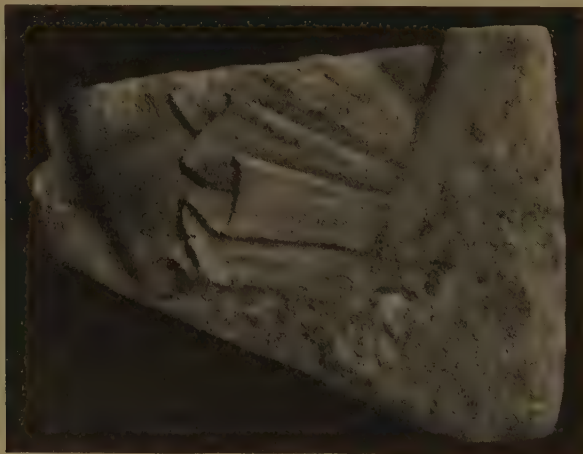


FIG. 113 = B 186.

- B 186.** Rump of a man lying to r. face upwards, and wearing a short chiton; and the bare right arm of a second man bending over to l. to lift the first.

Red paint on the drapery, which shows flat undercut folds with a zigzag edge. On r., joint and water ridge. *Hogarth.*

Ht. .17. L. .22. Smith, no. 47. 60, *Atlas*, pl. XVIII, 17; Langlotz, *Zeitbestimmung*, p. 15.

- B 187.** Left thigh, bent at knee, of man to r.; a corner of drapery falls on the thigh; he wears a greave, of which only the top remains. *Wood.*

Ht. .17. L. .15. Smith, no. 47. 4, *Atlas*, pl. XVIII, 9.



FIG. 114 = B 187.

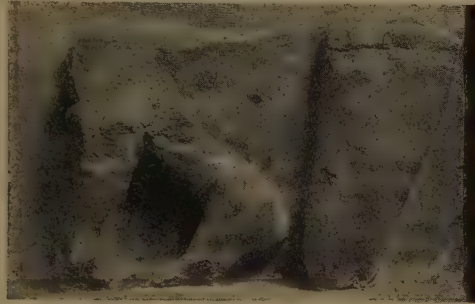


FIG. 115 = B 188.

- B 188.** Fragment containing the r. leg of a man standing with back turned to the front. The right leg is also seen of another man, moving to l., and wearing a red greave. At the r. of the fragment is the nude right thigh of a man kneeling to the front. On the right is the joint, with water ridge. *Wood.*

Ht. .26. W. .36. Smith, no. 46. 16, *Atlas*, pl. XVII, 30.

- B 189.** Left knee wearing greave, with grooved border, of a man striding to r. *Wood*

Ht. .10. L. .12. Smith, no. 47. 7, *Atlas*, pl. XVIII, 21.

- B 190.** Right knee, bare, of figure striding to right; behind, the leg, covered with a greave, of a fallen warrior. *Wood.*

Ht. .16. L. .11. Smith, no. 47. 5, *Atlas*, pl. XVIII, 20.



FIG. 116 = B 190.



FIG. 117 = B 191.

- B 191.** Right leg of a man standing to l., wearing a greave with spiral ornament

in low relief. On r., joint and water ridge, and part of another figure, which has been chiselled away. The surface of the gutter at the back is covered with red paint. *Wood.*

Ht. .13. L. .24. Smith, no. 47. 14, *Atlas*, pl. XVIII, 7.

- B 192.** Right (?) leg, from knee to ankle, of a man standing to r., and wearing a greave. *Wood.*

Ht. .12. Smith, no. 47. 61, *Atlas*, pl. XVIII, 30.

- B 193.** Right foot raised from the ground and lower rim of a greave, with heavy rounded edge, of a man moving to r. Joint on l. *Wood.*

Ht. .09. L. .09. Smith, no. 45. 22, pl. L, A 15.

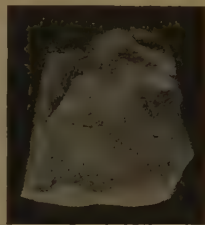


FIG. 118 = B 193.

Men, draped or nude, in violent action, or standing still.

- B 194.** Head of a youth to left, broken off at forehead and neck. The hair was in short zigzag tresses, waved horizontally. The eyeballs protrude. The nose is long and broad at the base, the mouth wide and straight. The face is broad, with full cheeks and straight chin. *Wood.*

Ht. .07. L. .18. Smith, no. 46. 11, *Atlas*, pl. XVII, 5; Murray in *J.H.S.*, 1889, pl. IV, fig. 1; Reinach, *Rép. de Reliefs*, I, p. 138.

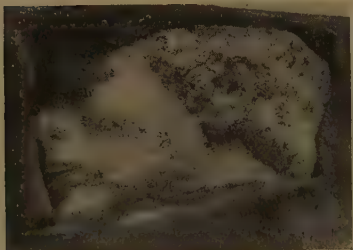


FIG. 119 = B 194.

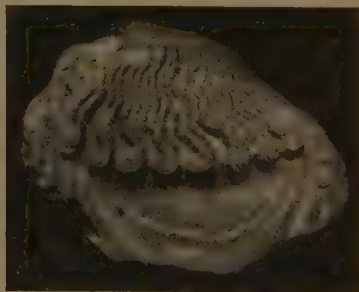


FIG. 120 = B 195.

- B 195.** Part of the back of the head and the shoulders of a man standing with his back turned to the front, and head turned to l. He wears a chiton, and his hair falls in spiral curls on his shoulders. *Wood.*

Ht. .13. L. .13. Smith, no. 46. 15, *Atlas*, pl. XVII, 15; Murray in *J.H.S.*, 1889, pl. 4, fig. 3; Reinach, *Rép. de Reliefs*, I, p. 138.

- B 196.** Shoulders and upper back of a youth, wearing a chiton across the r. shoulder. The head was to l., the back to front, the r. arm extended, the l. dropped. The drapery is flat, in carefully grooved small folds. *Wood.*

Ht. .07. L. .21. Smith, no. 47. 17, *Atlas*, pl. XVIII, 13.

- B 197.** Draped r. shoulder of a man turned to front. *Wood.*
Ht. .08. L. .20. Smith, no. 47. 62, *Atlas*, pl. XVIII, 65.

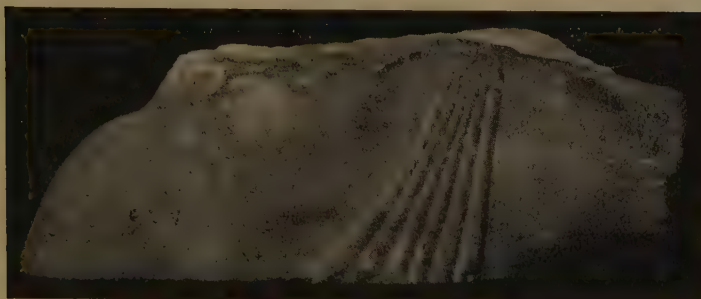


FIG. 121 = B 196

- B 198.** Possibly part of r. shoulder of a nude man to the front. Much corroded. *Wood.*
Ht. .08. L. .11. Smith, no. 47. 65, *Atlas*, pl. XVIII, 18.



FIG. 122 = B 197.



FIG. 123 = B 199.

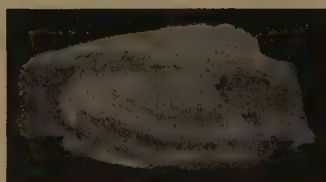


FIG. 124 = B 200.

- B 199.** R. side of body and part of r. arm of nude figure perhaps advancing to l., the r. arm extended behind him. *Wood.*
Ht. .20. L. .09.
- B 200.** Right forearm of a figure lying prostrate, with head to the left, and with the arm bent at the elbow. Indications of the lower moulding. *Wood.*
Ht. .09. L. .18. Smith, no. 47. 13, *Atlas*, pl. XVIII, 13.
- B 201.** Perhaps part of the back of a nude man reclining or falling to l., the r. arm raised. *Wood.*
Ht. .15. L. .09. Smith, no. 47. 83, *Atlas*, pl. XVIII, 43.

- B 202.** Left upper arm extended. *Wood*.
Ht. .07. L. .13. Smith, no. 47. 92, *Atlas*, pl. XVII, 26.
- B 203.** Left elbow, and part of the left breast of a figure, possibly recumbent to r., the forearm bent at right angles across the body. Traces of paint. *Wood*.
Ht. .13. L. .06. Smith, no. 47, 63, *Atlas*, pl. XVII, 27.
- B 204.** Fragment of thigh. *Hogarth*.
Ht. .13. L. .08. Smith, no. 47. 71, *Atlas*, pl. XVIII, 27.
- B 205.** Part of bent limb with drapery drawn tight. *Wood*.
Ht. .06. L. .12. Smith, no. 47. 42, *Atlas*, pl. XVIII, 59.

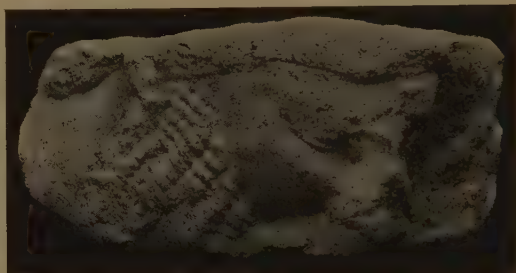
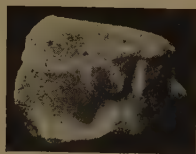


FIG. 125 = B 203.

FIG. 126 = B 207.

FIG. 127 = B 208.

- B 206.** Knee and shin to front, end of drapery in front and at side. Joint on l. *Wood*.
Ht. .18. L. .09.
- B 207.** Left knee, of a figure standing to r., partly covered with the end of falling drapery in high relief with undercut zigzag edge; incised lines to mark the border. *Wood*.
Ht. .07. L. .09. Smith, no. 47. 8, *Atlas*, pl. XVIII, 50.

Fragments of Centaurs in Battle. As more than one Centaur is present, Murray's restoration as the combat with the Lapiths is preferable to Lethaby's identification as Heracles and Nessos.

- B 208.** Head of a Centaur, bearded and broadnosed, three-quarters turned to r., looking down, as if upon a prostrate foe. From forehead to mouth is preserved; the nose is abraded. Long tresses of hair, in rows of beads, fall on the shoulder. The eye is long and narrow with raised lids. *Hogarth*.
Ht. .08. L. .16. Smith, no. 47. 56, *Atlas*, pl. XVII, 9.

- B 209.** Fragment with parts of the legs of a Centaur kneeling to l. The forelegs are human ; the l. is preserved from above knee to ankle, of the r. part of the ankle alone remains. The hind legs are equine ; a hoof of the l. and a trace of the r. are preserved. In front between fore and hind legs is the bare foot and greaved shin of a Lapith standing to l. The lower margin remains, painted red. *Wood*

Ht. .16. L. .48. Smith, no. 46. 1, *Atlas*, pl. XVII, 33 ; Murray in *J.H.S.*, 1899, pl. IV, fig. 6 ; Reinach, *Rép. de Reliefs*, I. p. 138.

- B 210.** Right hand holding a branch, with part of the top moulding ; presumed to be the hand of a Centaur. *Wood*.

Ht. .09. L. .14. Smith, no. 46. 2, *Atlas*, pl. XVII, 4.



FIG. 128 = B 209.

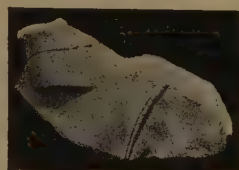


FIG. 129 = B 212.

- B 211.** Part of branch, along the top moulding of the parapet. *Wood*.

Ht. .07. L. .21. Smith, no. 46. 3, *Atlas*, pl. XVII, 3.

- B 212.** Knee bent up of a prostrate combatant, wearing greaves with double-roll border, trodden down by a horse's or Centaur's hoof. *Wood*.

Ht. .09. L. .19. Smith, no. 47. 6, *Atlas*, pl. XVIII, 21.

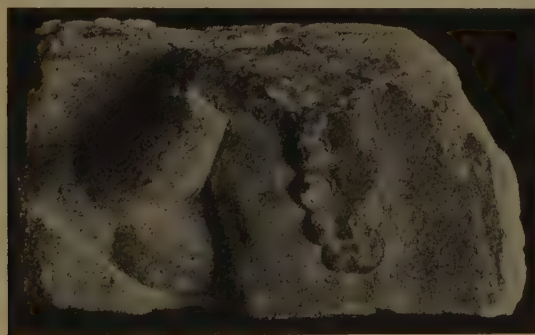


FIG. 130 = B 213.

- B 213.** Left hand grasping the leg of a horse, or a Centaur. The ground is blue, the flesh red. Joint and water ridge on left. *Wood*.

Ht. .09. L. .17. Smith, no. 47. 34, *Atlas*, pl. XVIII, 19.

Women moving or standing to l.

- B 214.** Upper part of woman's head to l., wearing a diadem. The hair is in flat zigzag tresses, with a zigzag fringe over the forehead. *Wood.*

Ht. .07. L. .13. Smith, no. 46. 9, *Atlas*, pl. XVII, 13.

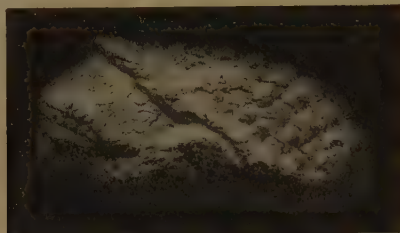


FIG. 131 = B 214.

- B 215.** Upper part of woman's head to l.; broken away under the eyes. The hair is arranged over the forehead in two rows of spiral curls, falling in front of the ears; beyond, in flat zigzag tresses, with a wreath as of lotos-buds; beyond this again, it rises in a cone, the mass covered by a peaked cap open at the top through which the ends of the tresses pass. Round the cap, a laurel wreath. The eyebrows are strongly arched, the eyes are oval, with protruding eyeballs. The top of the ear remains. Delicately carved. *Wood.*

Ht. .10. L. .16. Smith, no. 46. 12; Lethaby in *J.H.S.*, 1917, p. 6, fig. 7; Murray in *J.H.S.*, 1889, pl. IV, fig. 2; Reinach, *Rép. de Reliefs*, I, p. 138.



FIG. 132 = B 215.

- B 216.** Part of a high conical cap or *kidaris*. *Wood.*

Ht. .07. L. .07.

- B 217.** Tresses of hair of figure to l., in narrow flat waves. *Hogarth.*

Ht. .03. L. .09. Smith, no. 47. 80, *Atlas*, pl. XVIII, 38.

- B 218.** Middle of woman standing to l. wearing chiton and mantle; the l. hand falls at the side. The mantle is looped up, the ends falling in straight folds; a zigzag edge at the back. Low relief; the folds reeded towards the centre, flatter at the sides; the horizontal folds in front of the hands more naturally waved. *Wood.*

Ht. .09. L. .22. Smith, no. 46. 10, *Atlas*, pl. XVII, 23.



FIG. 133 = B 216.

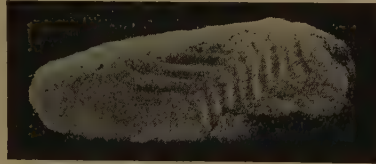


FIG. 134 = B 217.



FIG. 135 = B 218.

- B 219.** Left hand of woman, standing to l., beside the thigh, holding up a fold of the skirt. On the fold, a painted meander pattern; smaller folds run up



FIG. 136 = B 219.

towards the hand, of which the outline of four fingers remain, and underneath is a second flat fold. In front on the l., two straight vertical folds, much injured. *Wood.*

Ht. .25. L. .08. Smith, no. 47. 22, *Atlas*, pl. XVIII, 31.

- B 220.** Middle of woman standing to l., wearing chiton with overfold and fine vertical folds. High rounded relief. *Wood.*

Ht. .09. L. .15. Smith, no. 47. 73, *Atlas*, pl. XVIII, 53.



FIG. 137 = B 220.

- B 221.** Thigh of woman standing to l., wearing a chiton with straight reeded folds and an overfold. High relief. *Wood.*

Ht. .07. L. .17. Smith, no. 47. 79, *Atlas*, pl. XVIII, 46.



FIG. 138 = B 221.

- B 222.** Part of thigh of woman standing to l. drawing back drapery with l. hand; zigzag border and narrow pleats; a ridge down the middle of the semicircular fold. Flat relief, carefully executed. *Wood.*

Ht. .06. L. .09. Smith, no. 47. 77, *Atlas*, pl. XVIII, 32.

- B 223.** Draped thigh of woman standing to l., wearing a chiton, the folds drawn back to l. as by the l. hand, and a mantle in folds with waved zigzag edges; the chiton folds have beading along the edges. Flat relief. *Wood.*

Ht. .10. L. .22. Smith, no. 47. 68, *Atlas*, pl. XVIII, 16; V. Müller in *Ath Mitt.* 1921, p. 41.

- B 224.** Part of skirt of woman to l., with straight pleats and two zigzag folds. More advanced in style; the zigzags fold over. *Wood.*

Ht. .08. L. .12. Smith, no. 47. 76, *Atlas*, pl. XVIII, 40.

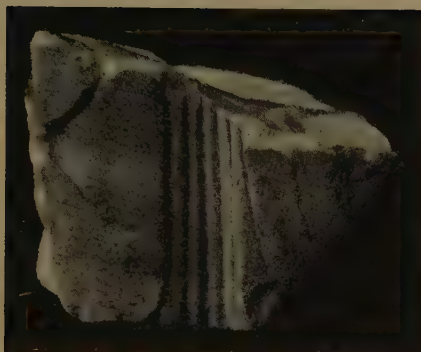


FIG. 139 = B 222.

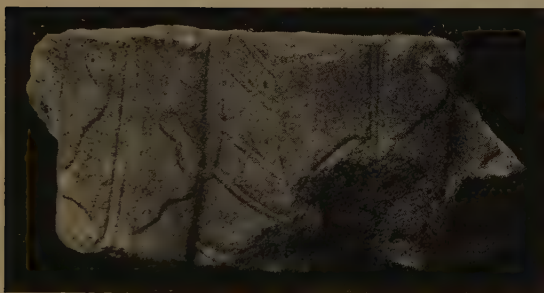


FIG. 140 = B 223.



FIG. 141 = B 224.

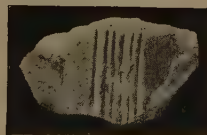


FIG. 142 = B 225.

B 225. Lower drapery of standing woman to l.; flat relief with straight pleats and part of a waved edge. *Hogarth*.

Ht. .05. L. .10. Smith, no. 47. 75, *Atlas*, pl. XVIII, 45.

- B 226.** Straight folds, one broad, four narrow, of lower chiton ; the edges undercut. *Wood.*

Ht. .06. L. .09. Smith, no. 47. 78, *Atlas*, pl. XVIII, 52.



FIG. 143 = B 226.

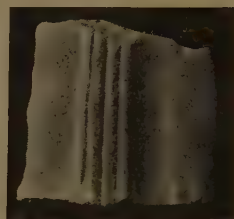


FIG. 144 = B 227.

- B 227.** Legs from knee to ankle of a draped woman walking to l. ; the rear leg slightly bent, the outline showing through the drapery ; between, straight folds of a chiton. Flat relief, but rounded forms. *Wood.*

Ht. .10. L. .10. Smith, no. 47. 23, *Atlas*, pl. XVIII, 29 ; V. Müller in *Ath. Mitt.*, 1921, p. 44.

- B 228.** Right foot of a figure standing to l. The lower moulding coloured red. *Wood.*

Ht. .08. L. .11. Smith, no. 46. 14, *Atlas*, pl. XVII, 28.

Women turned to r. Most appear to belong to standing or processional figures ; B 234-B 236 suggest more violent action.

- B 229.** Upper part of woman's head to r. The hair in rows of waves as on B 178, with a ribbon around it. The ear is deeply hollowed. *Wood.*

Ht. .12. L. .12. Smith, no. 46. 6, *Atlas*, pl. XVII, 7. This was combined by Murray in the restoration with the two following fragments.

- B 230.** Part of drapery from lower part of mantle of standing female ; waved folds, slightly concave in section. *Wood.*

Ht. .09. W. .15. Smith, no. 46. 7, *Atlas*, pl. XVII, 25.

- B 231.** Feet of woman standing to r., wearing shoes with slightly turned-up toes and three bands across the top. Part of the lower moulding, with red paint. *Wood.*

Ht. .15. L. .19. Smith, no. 46. 8, *Atlas*, pl. XVII, 32.

- B 232.** Lower part of head and part of shoulders of woman turning to r., body to front. The face is broken away, but a veil covered the head, the ends

falling in front; the chiton is cut low at the neck. The hair in small curls; a circular earring is shown. The drapery of advanced naturalism *Wood*.

Ht. .14. L. .16.



FIG. 145 = B 229.



FIG. 146 = B 230 and B 231.

B 233. Drapery with straight heavy folds, the edges ridged, from centre of body; the r. hand drew back the folds. Joint and water ridge on r. *Wood*.

Ht. .05. L. .16. Smith, no. 47. 74, *Atlas*, pl. XVIII, 41.

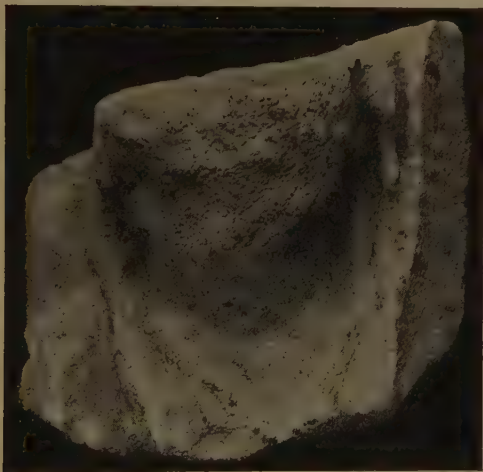


FIG. 147 = B 232.

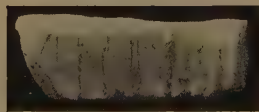


FIG. 148 = B 233.

B 234. Left foot of a figure moving to r., together with a heel and some of the drapery of a second figure. The lower moulding is coloured red. *Wood*.

Ht. .12. L. .19. Smith, no. 47. 19, *Atlas*, pl. XVIII, 54.

- B 235.** Right foot and lower edge of drapery of a woman striding to r. Below, the lower moulding, coloured red. Vertical pleats in the centre of the drapery, oblique folds on either side. The heel of the foot is raised from the ground. A bed at the bottom, a joint on the left, and at the back the bottom of the gutter. *Wood.*

Ht. .12. L. .19. Smith, no. 47. 18, *Atlas*, pl. XVIII, 73.



FIG. 149 = B 235.



FIG. 150 = B 236.

- B 236.** Right foot, bare, and part of skirt with zigzag undercut edge of woman striding to r. The lower margin is preserved, with a joint and water division on the left. *Wood.*

Ht. .23. W. .19. Smith, no. 46. 13, *Atlas*, pl. XVII, 31.

Various Mythical Figures.

B 237-B 239 are parts of a winged figure wearing an aegis with a fringe of

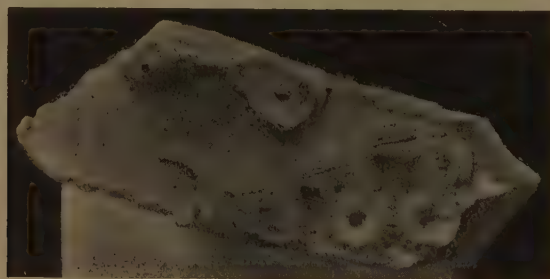


FIG. 151 = B 237.

snakes. This was formerly identified as Athena, but comparison with a sculptured corner block from the archaic temple at Didyma suggests that it is

a four-winged Gorgon ; B 240-2 seem to come from similar figures, of which there may have been four, one at each corner.

See Lethaby in *J.H.S.*, 1917, p. 6 ; Picard, *Ephèse et Claros*, p. 34, n. 4. For the relief from Didyma cf. Mendel, *Constantinople Cat.*, I, no. 239.

- B 237.** Neck and chin of woman to l., wearing a large circular earring with central stud and an aegis, of which the upper edge remains with parts of four snakes with heads aloft. Hair falls on the neck in zigzag plaits. *Wood.*

Ht. .08. L. .22. Smith, no. 47. 36, *Atlas*, pl. XVIII, 10.

- B 238.** Fragment with portions of three snakes. *Wood*

Ht. .04. L. .12. Smith, no. 47. 37, *Atlas*, pl. XVII, 14.



FIG. 152 = B 238 and B 239.



FIG. 153 = B 240

- B 239.** Drapery and l. hand of the same figure ; the hand at the side draws the drapery back from the l. in circular grooved folds. The drapery is very flat. Two snakes of the aegis remain to l. of the hand ; on the r. of the figure is the end of a wing folded against the back. *Wood.*

Ht. .08. L. .24. Smith, no. 47. 38, *Atlas*, pl. XVII, 16.

- B 240.** Back of neck, with hair ending in spiral curls, and beginning of a large upcurved wing. The figure looked to l. ; on the l. side, drapery. *Wood.*

Ht. .09. L. .11. Smith, no. 47. 39, *Atlas*, pl. XVII, 12 and XVIII, 33.

- B 241.** Part of a pair of wings from a four-winged creature, perhaps the same as B 240. *Wood.*

Ht. .09. L. .15. Smith, no. 47. 40, *Atlas*, pl. XVIII, 47.



FIG. 154 = B 241.

- B 242.** Feathers of a large wing spreading upwards from the shoulders and in

front of it part of the right arm bent downwards, with a looped and studded sleeve. Incised maeander pattern on the drapery, which is in low relief, and remains of paint on the wing. *Hogarth*.

Ht. .12. L. .29. Smith, no. 47. 40 A, *Atlas*, pl. XVII, 11.

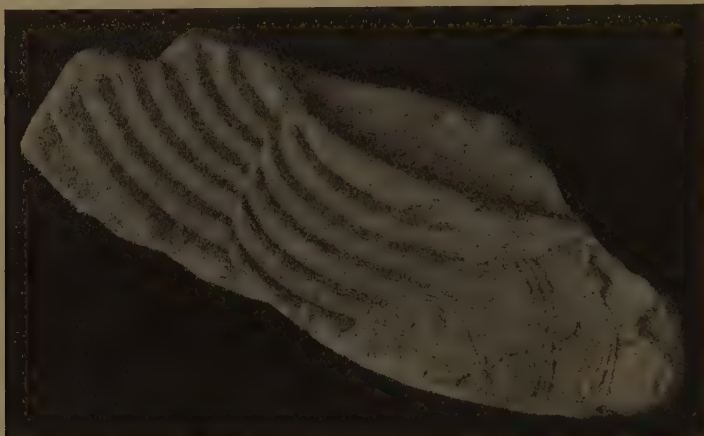


FIG. 155 = B 242.

- B 243.** Part of draped thighs of a woman half kneeling to l., the r. leg foremost, the drapery falling away. Rounded pleats, deeply grooved. *Wood*.

Ht. .07. L. .15. Smith, no. 47. 41, *Atlas*, pl. XVIII, 56.

[This may be part of a winged kneeling figure.]

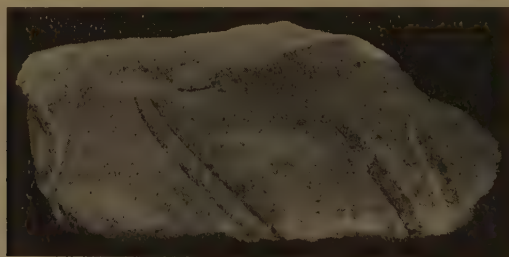


FIG. 156 = B 243.

- B 244.** Lower moulding with r. foot from great toe to near heel of a figure to r. The foot is sharply bent upwards at the toe-joint; behind it is a raised surface with vertical edge. On the r., traces of a long pointed object (? spear-butt). Joint on l. Much red paint. *Hogarth*.

Ht. .20. L. .30. Smith, no. 47. 67, *Atlas*, pl. XVIII, 69.

[This might be part of a winged figure alighting.]

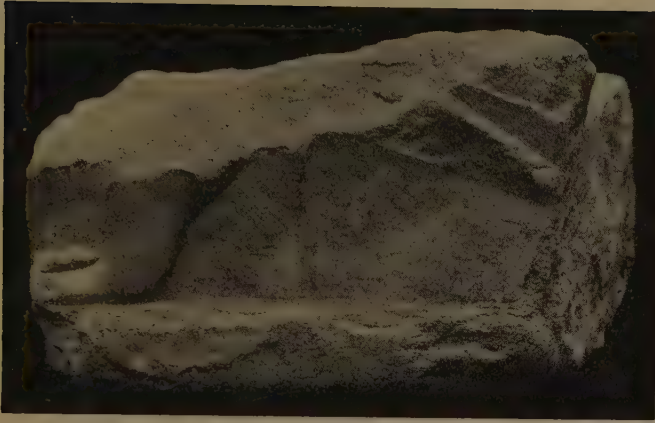


FIG. 157 = B 244.

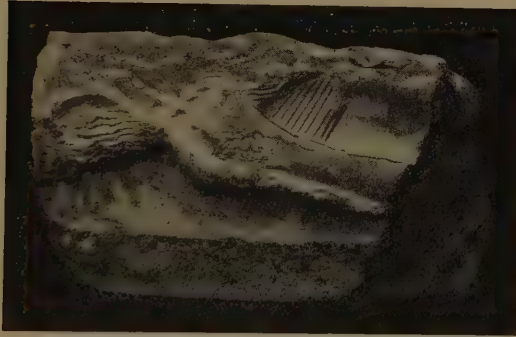


FIG. 158 = B 245.

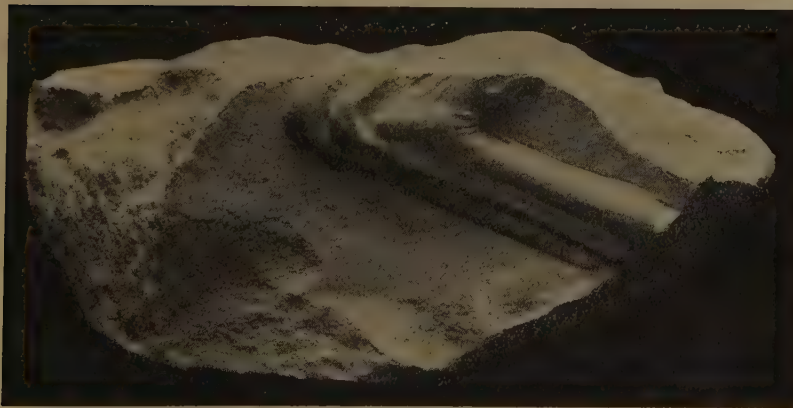


FIG. 159 = B 246.

B 245-B 246 show winged creatures, half bird, half human ; possibly Sirens. See Weicker, *Seelenvogel*, pp. 7 and 126, n. 1.

- B 245.** Large bird's leg protruding to r. from fine drapery ; behind, part of a wing. Joint on the l. *Wood*.

Ht. .19. L. .25. Smith, no. 47. 44, *Atlas*, pl. XVIII, 62.

- B 246.** Legs of similar figure bent up together as if flying to r. The bottom bed and gutter are well preserved. *Wood*.

Ht. .17. L. .36. Smith, no. 47. 45, *Atlas*, pl. XVIII, 70.

Chairs and seated figures. These may come from an assembly of deities watching a combat as on the frieze of the Siphnian Treasury at Delphi (Homolle, *Fouilles de Delphes*, IV, pl. XI) ; or they may belong to banquet scenes.

- B 247.** Part of the leg of a chair. Joint on r. Traces of blue paint. *Wood*.

Ht. .14. L. .28. Smith, no. 47. 47, *Atlas*, pl. XVIII, 36.

- B 248.** Part of the same leg of a chair as B 247. It nearly joins it, carrying on the curve of the guttering, and of the water ridge. Traces of blue paint. *Wood*.

Ht. .14. L. .06. Smith, no. 47. 48, *Atlas*, pl. XVIII, 35.



FIG. 160 = B 249.

- B 249.** Part of the leg and seat of a chair, showing angle of seat and top of a leg with reel-ornament. Traces of a figure on the seat. Remains of red paint. *Wood*.

Ht. .11. L. .12. Smith, no. 47. 49, *Atlas*, pl. XVIII, 26.

- B 250.** Part of the front leg of a chair, coloured red. *Wood.*

Ht. .05. Smith, no. 47. 50, *Atlas*, pl. XVIII, 34.

- B 251.** A right hand, with fist clenched, in contact with some inanimate object—such as a couch—which cannot be determined. *Wood.*

Ht. .17. L. .08. Smith, no. 47. 81, *Atlas*, pl. XVIII, 38.

Animals.

- B 252.** Part of lion's head with the mane, in ridged, flame-like tufts, and the wrinkles round the eye. Water ridge at the back. *Hogarth.*

Ht. .09. L. .18. Smith, no. 47. 90, *Atlas*, pl. XVIII, 24; Lethaby in *J.H.S.*, 1917, p. 4.

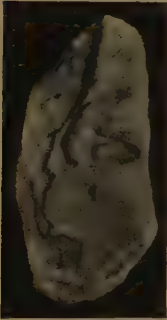


FIG. 161 = B 251.

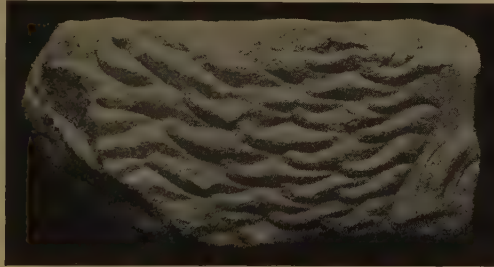


FIG. 162 = B 252.

- B 253.** Two legs of an ox to r., with the bottom moulding. *Wood.*

Ht. .17. L. .31. Smith, no. 47. 46, *Atlas*, pl. XVIII, 68; Lethaby, *l.c.*

Lions' Heads.

Two of these have been incorporated in the restoration of the parapet; see above, p. 68. There are several other fragments, which are illustrated on pl. LI of *Excavations at Ephesus*. See Lethaby in *J.H.S.*, 1917, p. 7, fig. 8.

- B 254.** Lion's head. The front and lower parts of the face are wanting. *Wood.*

Ht. .25. L. .36. Smith, no. 46. 17, pl. LI, B 1.

- B 255.** Lion's head. The front of the face and upper jaw is wanting. Bright red paint in the ears and the mouth. On the right, indications of the parapet reliefs. *Wood.*

Ht. .46. L. .48. Smith, no. 46. 18, pl. LI, A.



FIG. 163 = B 254 and B 267.

- B 256.** Upper part of lion's head, with mane and forehead. Red paint on the mane. *Wood.*
L. 44. Smith, no. 47. 54, pl. LI, 9.
- B 257.** Upper part of lion's head, including forehead and mane, with part of the ground of the parapet. The gargoyle aperture remains at the back. *Wood.*
L. 44. Smith, no. 47. 102, pl. LI, 12.
- B 258.** Upper part of lion's head, with the mane, ear, and the middle of the forehead. *Wood.*
L. 39. Smith, no. 47. 100, pl. LI, 10.
- B 259.** Right side of lion's head, with eye, ear, and part of mane, and upper jaw. The inside of the mouth is worked for the gargoyle aperture. Slight traces of paint. *Wood.*
L. 33. Smith, no. 47. 55, pl. LI, 3.
- B 260.** Fragment of mane, from the side of the head. Red paint on the surface. *Wood.*
L. 37. Smith, no. 47. 52, pl. LI, 8.

- B 261.** Part of side of mane. *Wood*.
L. 24. Smith, no. 47. 96, pl. LI, 5.
- B 262.** Fragment of mane from the side of a lion's head. *Wood*.
Ht. 43. Smith, no. 47. 99, pl. LI, 1.
- B 263.** Part of left side of lion's head with left ear and mane. *Wood*.
Ht. 28. Smith, no. 47. 101, pl. LI, 11.
- B 264.** Muzzle of lion, showing front teeth and gargoyle aperture. *Wood*.
L. 19. Three pieces have been joined together. Smith, no. 47. 95, pl. LI, 4
- B 265.** Muzzle of lion. *Hogarth*.
L. 175. Smith, no. 47. 94, pl. LI, 2.
- B 266.** Lower jaw of lion, worked for a gargoyle spout. Much red paint and surface well preserved. *Hogarth*.
L. 20. Smith, no. 47. 98, pl. LI, 7.
- B 267.** Lower jaw. *Wood*.
L. 23. Smith, no. 46. 17, pl. LI, B 2.
- B 268.** Part of back of lower jaw, with gutter-aperture and trace of the mane. *Wood*.
L. 16. Smith, no. 47. 97, pl. LI, 6.

SARDIS (B 269-B 270).

The following sculptures were found in 1882 by George Dennis, C.B., H.B.M. Consul at Smyrna, in one of the tumuli at Bin Tepé, near Sardis. This is a low ridge a few miles north of the city, upon which are scattered upwards of a hundred sepulchral mounds. The largest has been identified as the tomb of Alyattes, father of King Croesus, since the days of Herodotus (i, 93, and *cf.* Strabo, xiii, 4, 7); it was explored, with disappointing results, by Spiegelthal about the middle of last century. Choisy visited the site in 1875 and Dennis later opened several of the smaller tumuli, but the results were again for the most part negative. In 1922 Howard Crosby Butler reviewed the results of all preceding excavations in *Sardis*, I, pp. 7-14.

See also Spiegelthal in *Monatsber. d. k. p. Akad. d. Wiss. zu Berlin*, 1854, pp. 700-2, and *Abhandl.*, 1858, pp. 539-556; Choisy in *Rev. Arch.*, 1876, XXXII, pp. 73-81. Dennis did not publish his results, which are only recorded in letters; see *Sardis*, *loc. cit.*

- B 269.** Slab, broken off below; the bed above is preserved, also the joint on either side, which is square on the r., and bevelled off on the l., where the front has a plain vertical band, indicating the end of the relief. Two

flat mouldings pass from this, across the surface, which is elsewhere recessed. Above and below the mouldings the slab is plain; between them, in a space $\cdot 085$ high, is a frieze in low relief.

Three horsemen move to r., all alike in detail. They carry spears pointing forward and wear jerkins, or chitons, reaching to the thigh; a flap falls on either side of the shoulder, possibly the breast and back plates of a cuirass.



FIG. 164 = B 269.

The features are not rendered, but the crest of a helmet falls down the back. They ride on stallions of a squat, heavy type; these have long pointed tails and elaborate head-harness, the bridles adorned with discs. The centre horse raises a foreleg.



FIG. 165 = B 270.

The relief is probably a panel from a piece of sepulchral furniture; it may be the arm of a throne or the side of a couch as *Rev. Arch.*, 1876 (XXXII),

p. 79, fig. 13. The work is slight and ill-proportioned, but the figures are well rounded and the slab is more probably of the second than of the first half of the sixth century B.C. *Acquired* 1889.

White marble. Ht. .19. L. .43. Smith, no. 22; Butler in *Sardis*, I, pp. 9, 12; Murray, *Gr. Sculpt.*, 2nd ed., I, p. 107; Perrot and Chipiez, *Hist. de l'Art*, V, p. 903, fig. 535.

B 270. Slab, broken off below; the bed above is preserved, also the joints at the sides, which are square. A flat moulding, similar to, but thinner than, the strips on B 269, crosses the field; above this in low relief are three deer grazing, turned to r. The animal forms are much superior in style to the figures on the preceding slab and the scale is larger.

The relief doubtless also had a decorative purpose, but a connexion with B 269 cannot be indicated. There is again no clue to dating, but the pre-Croesan period is not impossible. *Acquired* 1889.

White marble. Ht. .17. L. .405. Smith, no. 23; Perrot and Chipiez, V, p. 904, fig. 536; and other references as for B 269.

MILETUS (B 271-B 285).

The sculptures of Miletus in the Museum come from the neighbourhood of the site of Apollo at Didyma, or Didymi, a few miles south of the city. Temple and oracle were from time immemorial in the hands of the Milesian priestly clan of the Branchidae, whose name, derived from Branchos, a mythical favourite of Apollo, became attached to the place itself. During the sixth century B.C. the oracle enjoyed widespread renown and costly offerings were brought to the shrine from all sides. This prosperity came to an end when the Persians sacked and burnt the temple, but there is some doubt as to the precise date at which this happened. According to Herodotus (vi, 19) it coincided with the destruction of Miletus on the suppression of the Ionic Revolt, about 494 B.C.; but some writers suggest that the spoliation took place under Xerxes as a punishment for Milesian treachery at Salamis in 480 B.C. There is also a tradition that the Branchidae, to escape the enmity of their fellow-countrymen, made a voluntary surrender of the temple treasures to Xerxes and migrated to Bactriana, where their descendants were found and massacred by Alexander.

About 300 B.C., the Milesians commenced the erection of a new temple on a grandiose scale on the old site; the work was continued through several centuries and in the end was left unfinished. Transformed at a subsequent period into a Byzantine fortress, the building was later overthrown by an earthquake and the village of Hieronda now stands on the ground.

The site has been known to travellers since the fifteenth century and has been repeatedly examined; in particular, by Rayet and Thomas in 1873,

by Pontremoli and Haussoullier in 1895-6, and by a German expedition under Wiegand in the early years of the present century.

Herodotus, vi, 19; Strabo, xi, 518, xiv, 634, xvii, 813; Pausanias, viii, 46. 3; Plutarch, *De sera num. vind.* 12; Suidas, s.v. *Βραγχίδαι*; Rayet and Thomas, *Milet et le Golfe Latmique*, 1877; Pontremoli and Haussoullier, *Didymes*, 1904; Wiegand in *Arch. Anz.*, 1908, p. 507, and references on p. 103.

A colossal knucklebone of bronze found at Susa and now in the Louvre at Paris no doubt formed part of the booty taken by the Persians from the temple: see Haussoullier in *Mémoires de la Délégation en Perse*, VII, p. 155, pl. 29.

If the precise date of the destruction of the old temple is doubtful, the events of 494 B.C. must in any case have profoundly affected its fortunes and all the extant works of early sculpture were clearly set up before that year. They stood not only on the temple site, but along the length of the Sacred Way which led to the little pilgrim-port of Panormus, $1\frac{1}{2}$ miles distant, and were apparently left forgotten on the deserted ground until with the rebuilding of the shrine attention was again called to them. In Strabo's age they were one of the principal features of the temple (*κεκόσμηται δ' ἀναθήμασι τῶν ἀρχαίων τεχνῶν πολυτελέστατα*, it is most richly decorated with offerings in the old styles, xiv, 634).

In modern times the statues along the Sacred Way were first observed by Chandler, who saw five in a row, almost buried (*Ionian Antiqs.*, 1769, I, p. 46, and *Travels in Asia Minor*, 1775, p. 152). They were more carefully examined by Gell and the second Dilettanti expedition of 1821, when between sixty and seventy were counted; some were cleared of earth and drawn as if standing in a group (*Antiqs. of Ionia*, 1821, Part I, p. 47, vignette on p. 29, reproduced in Müller, *Denkmäler*, I, pl. 9, fig. 33). Another sketch, showing three of the statues again half buried, was made by E. Laurent, who visited the site with L. Ross in 1844; this is published in *Arch. Zeit.*, 1850, pl. XIII. In October, 1857, C. T. Newton cleared and photographed such as could then be found, and finding them subject to mutilation at the hands of the inhabitants, he removed them to England in August, 1858 (*Discoveries*, II, p. 527). The pieces thus transported consisted of ten seated figures, two female, the others male; two lions, and an inscribed base.

Two heads, one female and one male from a statue of a *kouros*, were subsequently acquired; and a sculptured slab which may have come from the structure of the temple, had been presented at an earlier date.

No other monuments were observed in 1857 and the greater number of those seen by Gell had disappeared; two statues in particular previously reported and not found by Newton were:

- (a) the lower half of a seated statue inscribed [*Ἐρ*]μησιᾶναξ ἡμέας ἀνέθηκεν [δ] . . . ἰδεῶ τῶν πῶλλον; copied by Gell and shown on the left side of the vignette in *Antiqs. of Ionia*, 1821, I, p. 29; so *C.I.G.*, 39; *I.G.A.*, 486; Boettiger, *Amalthea*, III, p. 40; Collitz-Bechtel, *Gr. Dial.-Inscr.*, 5508; L. Curtius in *Ath. Mitt.*, 1906, p. 156; Kirchhoff, *Studien*, 4th ed., p. 26; Roberts, *Gr. Epig.*, 136; Rose, *Inscr. Gr. Vet.*, p. 23, tab. III, 4.

[Of the group in the vignette the lion B 282 can be identified and on its r. is possibly B 276: the remaining two have now disappeared; the one on the extreme r. recalls B 274, the other is later than any in the Museum series.]

(b) an 'Egyptian' statue seen near the temple of the Earl of Aberdeen, with an inscription on the thigh, for which see *C.I.G.*, 2861; *I.G.A.*, 487; Roberts, *op. cit.*, 137; Walpole, *Memoirs relating to Turkey*, p. 458, no. ix; from Lord Aberdeen's MS. *Journal*, folio 120 verso, in the Departmental Library.

On the other hand subsequent excavations in the vicinity have brought to light a number of kindred works.

Four statues of seated women, smaller in scale and later in style, were found in the necropolis of Miletus in 1873 during the explorations of Rayet and Thomas and are now in the Louvre (Reinach, *Répertoire*, II, 682. 8 and 683. 1, 2 and 3).

Pontremoli and Haussoullier in 1895 obtained from the Sacred Way two lower parts of similar seated figures and part of a nude standing man, inscribed and perhaps identical with Lord Aberdeen's 'Egyptian statue' (*Didymes*, pp. 201 ff.); from the temple site the same scholars recovered a couchant lion and parts of others, a block of a sculptured frieze, and other early architectural fragments, and part of a man's head; these are now in Constantinople (*Didymes*, pp. 190-205; Mendel, *Constantinople Cat.*, nos. 237-9, 241-5).

A seated male statue, now in Constantinople, was found on the Sacred Way in 1902; it differs in style from the others of its type (Mendel, *op. cit.*, no. 240; Langlotz, *Frühgr. Bildhauerschulen*, p. 121, pl. 58b).

Finally, several early works have come to light during the German explorations; five fragmentary seated figures were found on the Sacred Way in 1907 (Wiegand in *Abhandl. Berl. Akad., Phil.-Hist. Kl.*, 1908, p. 46); two more at Cape Plaka in 1901; four more, later in style than the Museum series, together with a torso of a standing woman, were recovered from the Wall of the Goths, in 1901; and examples of other types from the city (*Arch. Anz.*, 1901, pp. 197, 198; *Milet*, I, 2, p. 112). Of the seated figures two are at Constantinople (Mendel, *op. cit.*, nos. 248, 249), others at Berlin (nos. 1574, 1575, 1576, 1624, 1625; Schröder in Kekulé, *Gr. Skulpt.*, 3rd ed., p. 53).

The Seated Figures.

The ten seated statues from the Sacred Way are alike in general type, representing draped figures with bare feet on thrones, the details of which are worked in relief on quadrangular blocks of marble. A semicircular projection is worked in front for the toes. The thrones have high backs and broad arm-rests which originally terminated in pomegranate finials; a cushion is sometimes indicated between seat and arm. The tenons are shown in relief.

The drapery consists invariably of a long Ionic chiton with sleeves to the elbow; the seam of the sleeve is marked. A bunch of folds falls between the knees to the feet, over which the edge of the chiton is arched. A bordered seam frequently runs round the bottom; other traces of decoration are noted as they occur. The texture of the chiton is indicated variously; sometimes it is left smooth, on others it is treated in alternate plain and ribbed or crinkled vertical strips. Over the chiton comes a mantle which in most of the figures is arranged similarly, over the l. and under the r. shoulder and across the

breast to the l. shoulder again, both ends hanging at the l. side, where they are kept in place by weights.

The material is a white marble akin to Parian. The surface of most is badly weathered and no trace remains of the original colouring save the incised outlines of patterns on some; the workmanship varies, but is sometimes of admirable delicacy and precision. On the other hand the proportions are heavy, and the uniformity of pose produces an effect of monotony.

Of the series in the Museum, B 271 is the most ancient; the type of drapery is not yet established, the smooth planes show no attempt at detail. On the other hand the pose is similar to the others and the hair suggests the second rather than the first quarter of the sixth century; the statue may be placed about 570 B.C. Similarly, B 280 with its naturalistic forms is the most advanced; it, however, represents an early stage of naturalism, and there are other examples from Miletus considerably more advanced (*cf.* the statue in the Louvre, Brunn-Bruckmann, 143). As these must date from before 494 B.C., B 280 cannot be placed later than 520-510 B.C.

The remaining eight form a more homogeneous group and are probably separated by no long interval from each other. B 279 is the latest of this group; it shows a beginning of naturalism in the lower drapery and the feet are set together; the chiton is uncrinkled and the lower folds are wide and straight; in these points it is paralleled by the Chares statue B 278, which also shows naturalism in the mantle folds over the knee; the Chares is, however, distinctly earlier than B 279. The four which precede are the most decorative of the series; the feet are separated and the drapery shows a mannered treatment of the lower edge, the chiton folds splaying out like an inverted fan. All are earlier than the Chares, to judge by the drapery at the knee, except B 277, the most advanced, which appears to be not much earlier than B 279. The relative precedence in this group may be decided by observation of the lower edge, which in B 274 is straight, in B 275 and B 276 waved, and in B 277 folded over; the crinkling of the chiton also shows advance from the formal zigzags of B 274 to the naturalism of B 277. B 273 resembles the Chares in the treatment of the chiton, and the second group in the splaying of the folds; but the low relief of the drapery places it at an earlier date; and similarly the remaining woman, B 272, with its flat drapery and feet well apart, may not be far removed from B 273.

The hair, where it remains, is in separate tresses with knobs similar to the head B 91 from Ephesus, which is probably to be placed in the period of Croesus; on B 272 the tresses are wide, on the others narrow.

As a considerable interval separates these eight from either of the two extremes B 271 and B 280, they should be arranged in the order indicated between 550 and 530 B.C. The epigraphic evidence seems to confirm this; B 273 shows the old closed η , B 278 the later open form. It is supposed that the change took place about mid-century. It has been suggested that Chares of Teichioussa was one of the local tyrants who rose to power after the downfall

of Croesus in 546 or 541 B.C., and this is not inconsistent with the evidence of the statue.

Newton, *Discoveries at Halicarnassus, Cnidus and Branchidae*, II, p. 529 ff., and *Essays on Archaeology and Art*, p. 114; Beazley in *Camb. Anc. Hist.*, IV, p. 594; Brunn in *Münchener Sitzungsber.*, 1884, p. 529; Collignon, *Sculpt. gr.*, I, p. 169; L. Curtius in *Ath. Mitt.*, 1906, p. 161; Deonna, *Apollons archaïques*, pp. 285, etc., and *L'Archéologie*, I, pp. 212, 213 *et passim*, III, pp. 181, etc.; Gardner, *Gr. Sculpt.*, 1905 ed., p. 105; Girard in *B.C.H.*, 1880, p. 490, and 1890, p. 149; Jørgensen, *Delos*, p. 22, and *Kvindefigurer*, p. 68; Klein, *Gesch. d. gr. Kunst*, I, p. 148; Langlotz, *Frühgr. Bildhauerschulen*, p. 103; Lechat, *Sculpt. attique avant Phidias*, p. 149; Legge, *Gr. Sculpt.*, p. 22; Lermann, *Altgr. Plastik*, p. 51; Lippold, *Gr. Porträtstatuen*, p. 6; Loewy in *Jahreshefte*, 1909, p. 291, and in *Ath. Mitt.*, 1925, p. 29; v. Lücken in *Ath. Mitt.*, 1919, p. 61; Möbius in *Ath. Mitt.*, 1916, p. 166; Murray, *Gr. Sculpt.*, 2nd ed., I, p. 117; Overbeck, *Gr. Plastik*, 4th ed., I, p. 100; Perrot, *Hist. de l'Art*, VIII, p. 268; Pfuhl in *Ath. Mitt.*, 1923, pp. 164, 166, 171; Picard, *Sculpt. ant.*, p. 296, and in *Rev. Arch.*, 1910 (XV), p. 83; Poulsen in *Jahrbuch*, 1906, p. 212, and *Orient u. frühgr. Kunst*, p. 162; Rayet, *Études d'Archéol. et d'Art*, p. 114; Reinach in *B.C.H.*, 1889, p. 549; Rouse, *Gr. Votive Offerings*, pp. 56, 126; Tarbell, *Hist. Gr. Art*, fig. 83.

See also references under the various numbers, particular the Chares statue, B 278, which is the example most frequently reproduced.

For the chairs see Newton, *l.c.*, Richter, *Anc. Furniture*, p. 15; Fiechter in *Jahrbuch*, 1918, p. 176.

For the seated type in Greek art generally *cf.* H. Möbius in *Ath. Mitt.*, 1916, p. 121 ff.

A list of the other examples from Miletus itself is given above (p. 103); and with these may be compared figures of similar style from other sites: Samos (*Ath. Mitt.*, 1906, p. 151 and *Gnomon*, 1926, p. 122; *cf.* also the standing figure, *Ath. Mitt.*, 1906, p. 87); Cyne (Mendel, *Constantinople Catalogue*, no. 522); and Delos (*Rev. de l'Art anc. et mod.*, 1924, p. 89). There are also numerous Ionic examples of the type in relief (Möbius, *Ath. Mitt.*, 1916, p. 166).

Some recent authorities have suggested a much higher dating for most of the Museum series, as a result of comparison with the Samian example. This is a work of advanced naturalism, to be placed between B 279 and B 280; it bears a dedicatory inscription by one Aeaces for whom an identification as the father of the tyrant Polycrates is very generally approved, in which case it is proposed to place the statue about 550 B.C. It may be observed, however, that the inscription as given in *Ath. Mitt.*, 1906, p. 155, fig. 3, is of definitely later character than the fragments of the Croesus dedications (fig. 32, *supra*); and it remains open to question whether the Samian statue should not be placed about 520 B.C.

It is probable that the limestone base brought home by Newton supported a seated figure, which would be considerably earlier than any of the extant examples, as it is agreed that the inscription cannot be much later than 600 B.C. It runs (on either side):

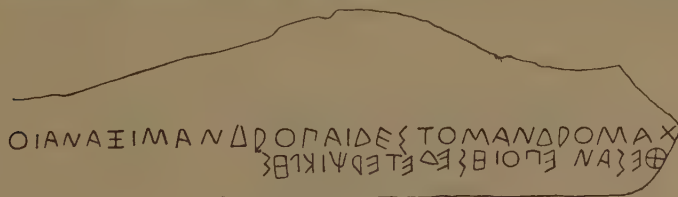


FIG. 166 = From inscribed base.

οἱ Ἀναξιμάνδρου παῖδες τοῦ Μανδρομάχου
ἔβησαν· ἐποίησε δὲ Τερψικλῆς.

For this inscribed base see Newton, *Discoveries*, p. 781, nos. 67 and 68, pl. XCVII (and see p. 538), and in *Trans. R. Soc. Lit.*, 1859, p. 487, and *Monatsber. Berl. Akad.*, 1859, p. 661; Collitz-Bechtel, *Dialekt-Inschr.*, no. 94; L. Curtius in *Ath. Mitt.*, 1906, p. 156; Hirschfeld, *Gr. Inscr. in the Brit. Mus.*, no. 931, and *Tit. Statuar.*, no. 3, pl. 1; Kirchhoff, *Studien*, 4th ed., p. 26; Knackfuss in *Milet*, I, 2, p. 112; Loewy, *Gr. Bildhauerinschr.*, no. 2; Roberts, *Introd. to Gr. Epig.*, no. 134; Roehl, *I.G.A.*, no. 484.

B 271.

Youth. The r. hand is wanting, also the sides of the top and all the lower part of the back of the seat, and the edges and finials of the arm-rests. The toes and the front of the base were a separate piece, which is now missing; the feet must have been widely separated.

PLATE V

The features are much worn, the nose being rubbed flat and only traces of eyes and mouth being visible. The face was full and beardless, the lips thick and bowed; the nose was short and the eyes straight and small. The l. ear is much injured, but the r. is large and powerfully formed. The hair is drawn back in long straight tresses with rows of thin bead-like locks, separated by grooves; four pointed plaits fall on each shoulder. The hands rest on the knees.

The scale is over life-size and the proportions are heavy and rounded with massive chest and curving shoulders. The folds of drapery are in very low relief and the projection of the legs in front of the throne is shallow. The legs are not separately indicated underneath the mantle.

The drapery consists of a sleeved Ionic chiton and a mantle; the latter passes over the l. shoulder, round the back to the r. shoulder, then in a loop under the r. arm across to the l. shoulder, both ends falling at the l. side, where they are kept in place by a weight. The edge across the breast is turned over. The drapery is treated in very flat planes; two such are shown on the front of the mantle. The lower chiton is a plain splayed surface; there are no folds between the feet, over which the edge is arched.

The throne is a simple rectangular structure, without indication of mortising; it is unfinished on the back, which is high, reaching almost to the crown of the head. No cushion is shown, the line of the drapery being continued on the underside of the arm-rests. Several crosses are scratched on the lap. *From the Sacred Way* Newton.

Marble. Ht. 1.55. Smith, no. 9; Newton, no. 10, p. 535, pl. 75 (second from r.); Brunn-Bruckmann, 141 left; Brunn in *Münch. Sitzungsber.*, 1884, p. 530; Collignon, *Sculpt. gr.*, I, p. 169, fig. 76; L. Curtius in *Ath. Mitt.*, 1906, pp. 156, 161; Friederichs-Wolters, no. 5; Loewy in *Jahreshefte*, 1909, p. 292, n. 189 and in *Ath. Mitt.*, 1925, pp. 29 and 31; v. Lücken in *Ath. Mitt.*, 1919, p. 61; Mendel, *Constantinople Cat.*, II, p. 240; V. Müller in *Arch. Anz.*, 1921, p. 233; W. Müller, *Gr. Kunst*, p. 58; Overbeck, *Gr. Plastik*, 4th ed., I, p. 101, fig. 8c; Perrot, *Hist. de l'Art*, VIII, p. 272, fig. 109; Picard, *Sculpt. ant.*, p. 296; Rayet and Thomas, *Milet*, pl. 26, right; Reinach, *Répertoire*, II, p. 629, 1; Rodenwaldt in *Ath. Mitt.*, 1921, p. 35, and *Kunst d. Ant.*, p. 179; Waldhauer in *J.H.S.*, 1924, p. 47.

[This statue was formerly described as female.]

B 272. Woman. The head from the base of the neck is missing; the l. shoulder, the outer surface along the l. arm and hand, both top corners of the seat, with most of the rail, and the finials of the arm-rests have been split off, and the whole of the upper half is weathered. The r. forearm has also lost its surface. **PLATE VII.**

Of life-size, hence the smallest of the series. The hands rest on the knees. The hair was short or gathered under a cap. The body forms are full; the feet are apart.

The dress is a long chiton, with sleeves to the elbow and an overfold reaching almost to the knees. The upper half and sleeves are crinkled; below the overfold, the chiton is plain. A bunch of five folds falls between the legs, the centre three higher than the outer folds; at the bottom they are slightly splayed. Over this was a mantle hanging down in a flat plane on either side, in very low relief.

The throne is of simple form, the back reaching to the neck, and shows between the arms and the seat a cushion on which remain traces of a key-pattern in relief. The mortising is shown in relief.

An inscription, not easily read, is scratched on the back in letters of a

ΝΙΚΗ
 ΔΙΟΓΕΝΟΥΣ
 ΚΑΙ ΙΣΙΔΕΜΕΜΕΝΩΝ
 ΤΩΝ

FIG. 167 = On back of B 272.

late period; *νίκη Διογένους καὶ Ἰσιδεμεμ-ων τῶν* . . . (Jacobsthal, who first interpreted the inscription, read *νίκη Διογένους καὶ Ἀρτέμῳνος τῶν* . . .). Cf. B 274 for the formula. *From the Sacred Way. Newton.*

Marble. Ht. 1·16. Smith, no. 7; Newton, no. 8, p. 533; Jacobsthal in *Hermes*, XLVI, p. 478.

B 273. Man. Head from base of neck and fingers of l. hand missing, also r. top corner of throne and finials of arm-rests. **PLATE VIII.**

The hair fell on the neck in broad knobbed tresses, spreading widely on the back. The r. hand rests on the knee, the l. hand beside the l. thigh. The feet are apart. The lap is slightly hollowed.

The drapery consists of a long Ionic chiton with a plain edge along the bottom border; six low rounded folds fall between the legs, splaying at the bottom. On each side of the central folds are vertical ribbings. On the sleeves is a double band of maeander as on B 278; the breast is weathered, but no trace of crinkling can be observed. Over this is a mantle

which reaches to the ankles and envelops the body passing under the r. and over the l. shoulder, both ends falling on the l. side. Across the breast a turned-over edge is shown. One end, kept in place by a weight, hangs in zigzag folds halfway down the calf, the other is indistinct through weathering. The folds are very flat, but the angles of the zigzags are slightly rounded. Over the legs the mantle is ribbed transversely. The l. edge of the cloak in front of the l. arm is emphasised.

The chair shows a cushion and on the l. arm-rest is inscribed Ε[ϋ]δημος

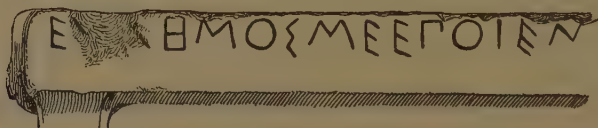


FIG. 168 = On l. rail of B 273.

μ' ἐποίη(ι)ν, 'Eudemos made me.' The back rail reaches to the shoulders. On the cushion are traces of incised maeander pattern. *From the Sacred Way. Newton.*

Marble. Ht. 1.58. Smith, no. 10; Newton, no. 6, p. 533 and fig. on p. 534, and p. 733, pl. 75 right, and pl. 97, no. 71; and in *Monatsb. Berl. Akad.*, 1859, p. 662; Brunn-Bruckmann, no. 141, right; Collitz-Bechtel, *Dialektinschr.*, no. 5506; L. Curtius in *Ath. Mitt.*, 1906, p. 154; Talfourd Ely, *Manual of Archaeology*, p. 145; Hirschfeld, *Gr. Inscr. in the Brit. Mus.*, no. 932 and *Tit. Statuar.*, no. 2, Tab. 1; Loewy, *Gr. Bildhauerinschr.*, no. 3, and in *Jahreshefte*, 1909, p. 292, n. 189; Roberts, *Gr. Epigraphy*, p. 162, no. 135; Roehl, *I.G.A.*, no. 485; Wiegand in *Ath. Mitt.*, 1906, p. 86.

B 274. Man. The head and neck, r. shoulder, and r. hand are missing, also **PLATE IX.** both sides of the top and the r. bottom rail of the throne. The surface is well preserved in parts.

The back of the throne is lower than usual, so that the shoulders are in the round. The hair is in narrow knobbed tresses which end in a waved edge. The r. hand was beside the r. hip, palm upwards, the l. rests on the knee. The feet are separated by only a toe's width.

The Ionic chiton in the upper part shows vertical bands of plain surface alternating with delicate waved crinkling; the lower part is smooth. Six low rounded folds fall in the centre, splaying at the bottom; the lower edge shows a grooved border and drops between the feet. The arrangement of the mantle is unusual; it passes over both shoulders round the back and is then wrapped round the legs with a bunch of straight folds across the lap; the chiton is thus exposed to the waist. The throne shows mortising in incision; the l. finial is well preserved. *From the Sacred Way. Newton.*

Marble. Ht. 1.315. Smith, no. 11; Newton, no. 1, p. 530, pl. 74, right; Brunn-Bruckmann, 142, right; L. Curtius in *Ath. Mitt.*, 1906, p. 163; v. Lücken in *Ath. Mitt.*, 1919, p. 61.

B 275. Man. The head, chest and shoulders, r. hand and thumb of l., all four corners and both finials of the arms of the throne are missing. **PLATE X.**

Heavy rounded forms. The hair fell in narrow knobbed tresses down the back. The l. hand rested on the knee, the r. lay beside the thigh. The feet are separated, but not so widely as in B 273. The legs project farther, and the drapery between is slightly concave.

The drapery is arranged as on B 273, but shows some marked differences of detail. The chiton on its upper part shows strips of crinkled lines alternating with plain strips, as on B 274, but the crinkled lines are less waved; the lower part is plain and strongly splayed. There are six folds in the centre, splaying at the bottom, where the edge is waved. There is a grooved border along the bottom and the sleeves, which also show oblique creases. The mantle is shorter, with bolder folds; the breast-edge is wider. The folds over the knee are flat with straight edges. The transverse ribbing of the mantle is broader. The l. arm is outside the mantle.

All four legs of the chair show the outline of a double lotos pattern. The back rail reached the nape of the neck.

On the back of the top rail is inscribed in characters of a late period, *Νίκη Γλαύκου*, probably a Christian formula in commemoration of a dead friend or martyr. *From the Sacred Way. Newton.*

ΝΙΚΗ

ΓΛΑΥΚΟΥ

FIG. 169 = On chair-rail of B 275.

Marble. Ht. 1.53. Smith, no. 12; Newton, no. 4, p. 531, fig. 1, and p. 787, pl. 97, no. 73, and in *Monatsb. Berl. Akad.*, 1859, p. 662; Hirschfeld, *Gr. Inscr. in the Brit. Mus.*, no. 934 and in *Philologus* (N.F. IV), L, p. 430; Kirchhoff, *Studien*, 4th ed., p. 20.

B 276. Man. The head and neck, r. hand, top corners of the throne, and finials of the arm-rests are missing. The statue was broken in ancient times and repaired with lead cramps, the whole lower l. side being thus rejoined along a diagonal fracture. The l. side under the seat is unfinished. **PLATE XI.**

The statue is very similar to B 275, but better preserved and somewhat more advanced. The hair falls in thinner plaits, and there are no creases on the sleeves. The feet are slightly closer and the lotos-pattern occurs on the front legs only of the chair. The central folds of the chiton are eight in number and their bottom edge is more deeply waved. The crinkling on the breast is straight. The mantle envelops the l. arm; the knee-folds show more rounded angles. *From the Sacred Way. Newton.*

Marble. Ht. 1.39. Smith, no. 13; Newton, no. 3, p. 531, fig. 2, pl. 75, second from left; Overbeck, *Gr. Plastik*, 4th ed., I, p. 101, fig. 8b; Richter, *Anc. Furniture*, p. 15, fig. 30.

B 277. Man. The head and neck, r. hand and r. great toe are missing, also top rail and sides of the back of the throne and the finials of the arms. The surface is much weathered. **PLATE XII.**

Of the hair only the outline of a long tress remains.

The pose is similar to the last three and the drapery is arranged as on B 275 and B 276, the chiton being similarly crinkled in bands. In treatment this figure shows advance; the proportions are less massive; the crinkling is wider and the grooves are no longer parallel but show an effort to depict natural folds. Between the legs are seven narrow folds, splayed at the bottom, where the edge is waved; the centre one falls to the ground with a turned-over edge. The mantle is shorter, the fold at the knees thicker, and the angles of the zigzag rounded; the weight drags back the topmost fold. The chair is of the usual type; the top was below the shoulders. *From the Sacred Way. Newton.*

Marble. Ht. 1·27. Smith, no. 15. Newton, no. 2, p. 530.

B 278. Statue of Chares. The head and neck, and both hands are missing, also both top-corners of the back of the throne and the finials of the arm-rests. PLATE
XIII.

In general type and in pose the figure resembles the last and its predecessors. The hair is in narrow knobbed tresses as B 276. The drapery is similarly disposed, but the chiton appears to be without lower border or crinkling on the breast; down the sleeves are broad bands of maeander pattern in relief running down each side of the seam and round the arm above the edge. The feet are set together and the lower chiton has six broad folds which are straight, not splayed, and end in a straight edge. The mantle leaves the l. arm free and in its lower part shows advance in naturalism; the knee-fold is very thick, the zigzags are curved and undercut at the angles. The legs project strongly.

Down the r. leg of the chair runs an inscription, in two rows, on either side of the outside edge:

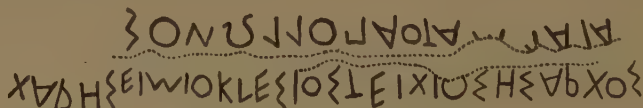


FIG. 170 = Down chair of B 278.

Χάρης εἰμὶ ὁ Κλε(ι)σιος Τειχιο(ύ)σ(σ)ης ἀρχὸς. ἄγαλμα το(ῦ) Ἀπόλλωνος.

‘I am Chares, son of Kleisis, ruler of Teichioussa. The statue belongs to Apollo.’ In this instance ἄγαλμα has been thought, probably unnecessarily, to have its primary signification of ‘a thing of delight,’ and not the special sense of ‘statue.’ *From the Sacred Way. Newton.*

Marble. Ht. 1·49. Smith, no. 14; Newton, no. 5, pp. 532, and 784, pl. 74, left, and pl. 97, no. 72; and *Trans. R. Soc. Lit.*, n.s., VI, p. 487 and *Monats. Berl. Akad.*, 1859, p. 661; Bulle, *Der Schöne Mensch*, 2nd ed., p. 354, fig. 88; Brunn in *Münch. Sitzungsber.*, 1884, p. 530; Brunn-Bruckmann, 142, left; Collignon, *Sculpt. gr.*, I, p. 170, fig. 77 and *Archéologie gr.*, p. 109, fig. 50 and *Statues funéraires*, p. 68; Collitz-Bechtel, *Dialektinschr.*, 5507; Cotterill, *Anc. Greece*, fig. 58; Curtius in *Ath.*

Mitt., 1906, p. 154; Deonna, *Apollons archaïques*, p. 292, and *L'Archeologie*, II, p. 447 and III, p. 181; Dieulafoy, *Art antique de la Perse*, III, pl. 15; Talfourd Ely, *Manual of Archaeology*, p. 145, fig. 81; H. N. Fowler, *Hist. of Sculpt.*, p. 62, fig. 37; Fowler and Wheeler, *Gr. Archaeology*, p. 201, fig. 147; Friederichs-Wolters, no. 6; Gardner, *Gr. Sculpt.* (1905 ed.), p. 106, fig. 8; Hicks and Hill, *Gr. Hist. Inscr.*, p. 8; Hirschfeld, *Gr. Inscr. in the Brit. Mus.*, no. 933; Kirchhoff, *Studien*, 4th ed., p. 19; Lechat, *Sculpt. attique avant Phidias*, p. 148; Lippold, *Porträtstatuen*, p. 15; Loewy, *Gr. Plastik*, pl. 3, fig. 8, and in *Jahreshefte*, 1909, p. 292, n. 189, and in *Ath. Mitt.*, 1925, p. 29; Mendel in *Constantinople Cat.*, I, p. 562; Möbius in *Ath. Mitt.*, p. 1916, p. 167; V. Müller in *Arch. Anz.*, 1921, p. 232 and in *Arch. Plastik*, fig. 18; Murray, *Gr. Sculpt.*, 2nd ed., I, p. 117; *Palaeographical Society Facsimiles*, I, no. 76; Paris, *Sculpt. gr.*, fig. 49; Perrot, *Hist. de l'Art*, VIII, p. 273, fig. 110; Picard, *Sculpt. ant.*, p. 296; Rayet and Thomas, *Milet*, pl. 25; Reinach, *Répertoire*, II, p. 629. 2; Roberts, *Gr. Epigraphy*, p. 163, no. 138; Rodenwaldt, *Kunst d. Ant.*, p. 178; Roehl, *I.G.A.*, no. 488; Rouse, *Gr. Votive Offerings*, pp. 260, 372; v. Salis, *Kunst. d. Griechen*, p. 57; Wace, *Sparta Mus. Cat.*, p. 119, fig. 116; Walters, *Art of the Greeks*, pl. 24; Wiegand in *Ath. Mitt.*, 1906, p. 88; Winter, *Kunstgesch. in Bild.*, I, 7, pl. 202, 1; Wolters in Springer's *Kunstgesch.*, 12th ed., 1923, p. 193, fig. 385.

[In a Milesian inscription of the Guild of Musicians a paean is described as being sung 'at Keraiites, beside the statues of Chares'; U. von Wilamowitz-Moellendorff in *Berliner Sitzungsber.*, 1904, p. 628; Haussoullier, *Mémoires de la Délégation en Perse*, VII, p. 165.]

B 279. Man. The head and neck, both shoulders and the outside of the l. fore-arm and hand are missing, also the top of the back of the seat and the finials of the arm-rests. **PLATE XIV.**

In this figure there is a still further advance in naturalism. The pose is varied; the r. hand rests on the knee, the l. arm is slightly drawn back and lies more on the arm-rest. As in B 278, the feet are set together, the chiton is uncrinkled and has six straight lower folds. On either side of the central folds are shallow grooves. The mantle folds are thick and waved with rounded angles and reach almost to the knee; the transverse folds are more irregular. At the back and over the sleeves the mantle is more carefully shown, its edge at the l. sleeve being a bunch of folds. The throne shows a cushion on which is a pattern of zigzags in relief. *From the Sacred Way. Newton.*

Marble. Ht. 1.19. Smith, no. 8; Newton, no. 7, pp. 533 and 534.

B 280. Woman. The head and most of the neck, the l. shoulder, the feet and the lower edge of the drapery, both sides of the back of the chair, and parts of both arm-finials are missing. The l. side is unfinished, as is the whole of the chair, which is hardly more than a square tooled block; the back was lower than usual, terminating below the shoulders, which are left in the round. **PLATE XV.**

On each shoulder hang lappets of an Ionic bonnet. The drapery consists of a chiton with overfold reaching to the knees; the sleeves have wide openings which leave the fore-arm bare, and fall beneath it in folds. Eight small folds fall between the legs, bent forward below; they are ridged in section, unlike the flat segments on the others. A mantle is thrown around

both shoulders, one end hanging in zigzag folds over the back of the r. arm, the other passing over the l. knee under the l. hand and hanging down underneath. The breasts are full, the legs are set more widely apart at the knees than at the feet. In attempting to render the legs with greater detail than his predecessors, the artist has shown shin-bones and calf-muscles through the drapery. *From the Sacred Way. Newton.*

Marble. Ht. 1.25. Smith, no. 16; Newton, no. 9, p. 535, pl. 75, left; Brunn-Bruckmann, 143, left; Collignon, *Sculpt. gr.*, I, p. 173; L. Curtius in *Ath. Mitt.*, 1906, p. 164; Deonna, *Apollons archaïques*, p. 306, n. 3; Friederichs-Wolters, no. 7; Langlotz, *Gr. Bildhauerschulen*, p. 105, pl. 58a; Loewy in *Jahreshefte*, 1909, p. 297; v. Lücken in *Ath. Mitt.*, 1919, p. 61; Mendel, *Constantinople Cat.*, I, p. 564; V. Müller in *Arch. Anz.*, 1921, p. 233; Murray, *Gr. Sculpt.*, 2nd ed., I, p. 117; Overbeck, *Gr. Plastik*, 4th ed., I, p. 101, fig. 8a; Perrot, *Hist. de l'Art*, VIII, p. 275; Rayet and Thomas, *Milet*, pl. 26, left; Reinach, *Répertoire*, II, p. 683. 4; Wiegand in *Ant. Denkmäler*, III, p. 52; Winter, *Kunstgesch. in Bild.*, I, 7, pl. 202. 2.

The Lions.

The lion occurs as a symbol on coins of Miletus, and several examples in stone have been recovered from the neighbourhood. A list is given in Pontremoli and Haussoullier, *Didymes*, p. 195.



FIG. 171 = Front of B 281.

- B 281.** Lion, recumbent on a base. The head is turned to l.; the r. fore paw lies on the ground before the body and the l. fore paw is laid over it. The

**PLATE
XVI.**

hind quarters are half turned over, the weight being on the r. haunch, the tail curving upwards between the hind legs. The backbone is angularly emphasised. Head and end of tail are missing and the surface of the back is injured. The mane is rendered by flat pointed locks of hair, cut to a straight edge, and the whole front is much stylised; the general pose, however, shows study of nature.

On the l. flank is the *boustrophedon* inscription :

ΤΑΡΓΑΙ ΜΑΤΑΤΑ ΔΕ ΑΝΘΡΩΠΟΙΩΡ
 ΖΒΛΑ●ΟΙΒΧΡΑΨΤΙ ΔΙΑΗ} ΟΗΟΙ
 ΚΑΙ ΠΑΙΚΛΗΣ ΚΑΙ ΗΓΗΣΑΝΔΡΟΣ ΚΛΙΕΥ
 ΑΙΟΤΥΒΤ. ΙΔΔ} ΟΙΙΕΑΝΑΙΑΚΖΟΙΒ
 ΡΟΓΩΝΙ

FIG. 172 = Inscription on B 281.

1. τὰ ἀγάλματα τάδε ἀνέθεσαν οἱ Ὠρ-
 ῖωνος παῖδες το(ῦ) ἀρχηγ(οῦ), Θαλῆς
 καὶ Πασικλῆς καὶ Ἡγήσανδρος κ(αὶ) Εὐ-
 βίος καὶ Ἀναξίλεως, δε(κά)την τῶ Ἀ-
 5. πόλ(λ)ωνι.

‘The sons of Orion, the governor, Thales, Pasikles, Hegesander, Eubios and Anaxileos, dedicated these statues as a tithe to Apollo.’

On the hind quarter is an oblong mark resembling a four-barred . The surface of the back is much scarred (see Newton, p. 537) and another monogram, indecipherable, may be traced over the end of the spine. Beginning of the sixth century B.C. *From the Sacred Way. Newton.*

White marble. Ht. .77. L. 2.11. Smith, no. 17; Newton, no. 11, pp. 535 and 777, pl. 97, no. 66, and in *Trans. R. Soc. of Literat., N.S.*, VI, p. 487, and in *Monatsber. Berl. Akad.*, 1859, p. 660; Brunn-Bruckmann, Schröder's text to 641-5, p. 10, fig. 12; Collignon, *Sculpt. gr.*, I, p. 176; Collitz-Bechtel, *Dialektinschr.*, no. 5504; L. Curtius in *Ath. Mitt.*, 1906, p. 156; Hirschfeld, *Gr. Inscr. in the Brit. Mus.*, no. 930; Kirchhoff, *Studien*, 4th ed., p. 26; Larfeld, *Handb. d. gr. Epig.*, I, p. 403; Loewy in *Jahreshefte*, 1911, p. 1, fig. 1; Maximova, *Les vases plastiques*, I, p. 111; Mendel, *Constantinople Cat.*, I, p. 559, *f.n.*; Perrot, *Hist. de l'Art*, VIII, p. 286, fig. 118; Reinach, *Répertoire*, III, p. 207, fig. 4; Roberts, *Gr. Epigraphy*, I, p. 161, no. 133; Roehl, *I.G.A.*, no. 483; Rouse, *Greek Votive Offerings*, p. 144; Shear in *A.J.A.*, 1914, p. 294.

- B 282.** Lion, recumbent on a base. The head is partly turned to r., the fore paws to front, the tail bent up under the r. hind leg and curving back on the r. flank. The whole of the face, both fore paws and parts of the hind quarters are missing. The mane was indicated by a smooth raised surface, which ends behind the fore quarters and on the breast in a curved edge like an Egyptian wig; over the top of the head it was worked in bands. A raised band runs

along the top of the spine; the ribs are strongly indicated on the l. flank. The anatomical treatment is considerably more advanced than on the preceding number. Second half of the sixth century B.C.

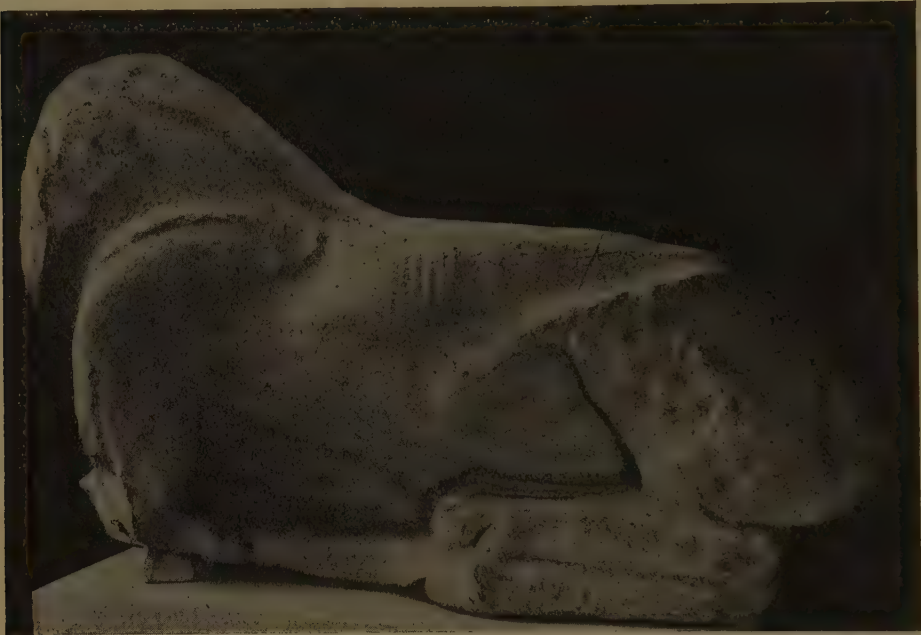


FIG. 173 = B 282.

On the back is roughly incised an inscription, probably of a modern traveller, and down the back is a row of dripholes. *From the Sacred Way. Newton.*

Marble. Ht. 1.29. L. 2.04. Smith, no. 18; *Antiqs. of Ionia*, 2nd ed., I, p. 29; Brunn-Bruckmann, Schröder's text to 641-5, p. 10, n. 32; Collignon, *Sculpt. gr.*, I, p. 176; Goldman in *A.J.A.*, 1911, p. 380; Milchhoefer in *Ath. Mitt.*, 1879, p. 50; Muller-Wieseler, *Denkmäler d. Ant. Kunst*, I, pl. 9, no. 33; Newton, II, p. 535; Overbeck, *Gr. Plastik*, 4th ed., I, p. 103; Perrot, *Hist. de l'Art*, VIII, p. 286; Reinach, *Répertoire*, III, p. 210, fig. 5; Ross in *Arch. Zeitung*, 1850, p. 131.

DEUGIS

FIG. 174 = On back of B 282.

Various.

B 283. Head and bare left shoulder of a youth, broken from a statue of life-size. The face is weathered; the nose is rubbed down and eyes and chin are abraded; in the more sheltered parts the surface is well preserved.

The hair is drawn back from the forehead to the back of the crown in short knobbed tresses divided by grooves; from beneath this it falls down on the shoulders in similar longer tresses, ending in a waved edge. The face is

oval, with full cheeks and strongly sloped forehead. The eyes are long and set at a slight angle, deeply grooved all round, the eyeball raised and flat; the

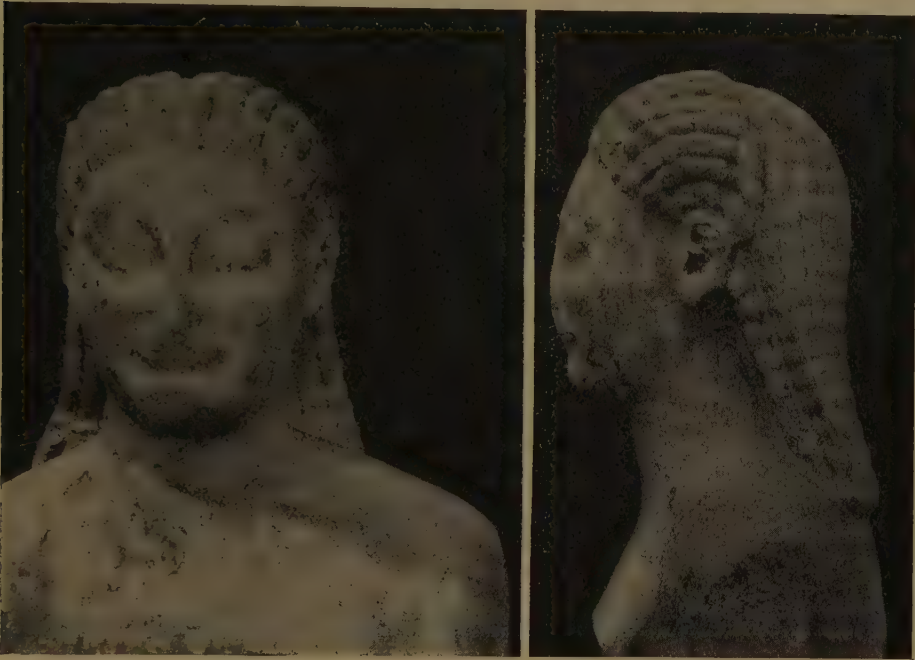


FIG. 174 = B 283.

eyebrows flat. The ears are small and carefully worked. The mouth is straight, the lips thick; the chin heavy and rounded.

The shoulder slopes heavily; the surface is conventionally rounded, with no anatomical detail. The arm-socket is broken away. Mid sixth century B.C. *From Hieronda. Acquired from A. Biliotti, 1874.*

White marble. Ht. .31. Smith, no. 19; Collignon, *Sculpt. gr.*, I, p. 174, fig. 79; Deonna, *Apollons archaïques*, no. 131; Hoffmann, *Darstellung des Haares*, p. 190; Klein, *Ges. d. gr. Kunst*, I, p. 149; Loewy in *Jahreshefte*, 1909, p. 292; v. Lücken in *Ath. Mitt.*, 1919, p. 61; Mendel in *B.C.H.*, 1907, p. 190, and *Constantinople Cat.*, II, p. 240; V. Müller in *Arch. Anz.*, 1921, p. 235; Overbeck, *Apollon*, p. 11, no. 1, and *Gr. Plastik*, 4th ed., I, pp. 104, 114; P. Paris, *Manual of Anc. Sculpt.*, p. 143, fig. 72; Perrot, *Hist. de l'Art*, VIII, p. 280, fig. 113; Picard in *Rev. Arch.*, 1910 (XV), p. 84; Rayet and Thomas, *Milet*, pl. 27. 1; Waldhauer in *J.H.S.*, 1924, p. 47; Wiegand in *Ath. Mitt.*, 1906, p. 88.

B 284. Head of woman, broken from a statue of life-size. The surface is much worn, and the nose flattened; around its outline, and around the eyes, is a groove; the head has been described as unfinished, but seems rather to have been weathered and mutilated.

The face is of the full Ionic type, with low forehead, rounded cheeks and long protruding eyes set obliquely; the mouth has disappeared but was short and straight; the chin receding. The back of the head is covered by a veil which covers the hair, save for a fringe of curls over the brow, and falls down either cheek. The form of the ears is indicated beneath the veil, which is



FIG. 175 = B 284.

smooth save for a row of small folds round the front, incised behind either temple. Third quarter of the sixth century B.C. *From Branchidae. Acquired 1872.*

White marble. Ht. .215. Smith, no. 20; Wiegand in *Ant. Denkmäler*, III, p. 52.

- B 285.** Relief of women moving to the right in a dance. The slab formed part of a continuous frieze; there is an edge at each side which leaves figures incomplete. The back is rough-tooled with an offset at the bottom. The figures stand on a narrow moulding. The surface is weathered and the relief is unfinished; incompleting drilling is visible at certain points, and there are indications that the edges of the figures were to have been further rounded off (*cf.* the r. side of the second figure). **PLATE XVII.**

The design appears to be schematised so that women wearing chitons and mantles alternate with girls of lower stature wearing chitons only; the women have the hands free, the girls hold flowers. All figures show a marked forward tilt of the body, to indicate motion, and the heads are lowered in the dance. Seven figures are preserved wholly or in part.

On the l. is the end of the sleeve of a figure otherwise cut off by the joint, beyond which a girl rushes forward, the l. shoulder advanced, l. arm holding a flower downwards in front, r. arm and shoulder cut off. Next comes a woman, the mantle falling in long folds from each shoulder, the arms slightly bent and hanging at the front and side. In front, a girl holding flowers aloft in either hand, then a second woman as before. Beyond, a girl whose head is partly cut off by the joint, and in front of her the r. hand and leg of a seventh figure.

The hair is shown as a raised plane, grooved horizontally, brought low over the forehead in a fringe, and falling in a lock before the ear and in a mass down the back. The eye is long and protruding; the nose short and pointed. All figures wear flat *stephane* and have bracelets on each wrist. The feet are bare and set flat on the base-line; two heels are slightly raised. The toes are carefully worked. The chitons are long and sleeved. The cloaks, over the l. shoulder, show a plain folded edge; on the fifth figure is a possible trace of a zigzag border.

The relief is flat and low. The limbs are very slightly rounded and appear through the drapery, those of figures in the background show through two layers of drapery. The result is animated, but confusing; the sculptor's planes are not well distinguished and the monotony of pose is only partially concealed by variations of grouping. About 540 B.C. *Found at Karakewi (the ancient Teichioussa) by Capt. T. Graves, R.N. Presented by J. Scott Tucker, R.N., 1851.*

White marble, stained and weathered. Ht. .535. L. .835. Smith, no. 21; Brunn-Bruckmann, 101 B; Collignon, *Sculpt. gr.*, I, p. 258, fig. 126; L. Curtius in *Ath. Mitt.*, 1906, p. 173; Langlotz, *Frühgr. Bildhauerschulen*, p. 145; Mendel, *Constantinople Cat.*, I, p. 46; Perrot, *Hist. de l'Art*, VIII, p. 282, fig. 115; Pfuhl in *Jahrbuch*, 1926, p. 130; Picard, *Sculpt. ant.*, p. 296; Pontremoli and Haussoullier, *Didymes*, p. 199; Poulsen, *Orient u. frühgr. Kunst*, p. 154; Rayet and Thomas, *Milet*, pl. 27; Studniczka in *Jahreshefte*, 1903, p. 182; Wiegand in *Abh. Berl. Akad., Phil.-Hist. Kl.*, 1911, p. 39; Winter, *Kunstgesch. in Bild.*, I, 7, pl. 203. 1.

[Wiegand (*supra*) suggests that the slab formed part of the cornice of the old temple.]

XANTHUS (B 286-B 318).

The town of Xanthus lies some ten miles from the sea in the south-west of Lycia. The site was explored by Mr., afterwards Sir, Charles Fellows for the first time in 1838, and four years later under his direction a naval party from H.M.S. *Beacon* removed to England a large number of sculptures, partly taken from monuments still standing, partly recovered from a wall built in late antiquity around the Acropolis. The greater number of the early sculptures, which are here catalogued, came from the wall.

The population of Lycia was not Hellenic, and many of the sculptures of Xanthus come from structures which in form are native and are not found in

Greek lands. On the other hand the sculptures are almost purely Greek in execution and only occasionally in their details suggest local influence. They are mainly the work of Greek artists of the Ionian schools, and may be divided into the following categories :

B 286–B 288, sculptures from tombs in the form of a tower or quadrangular pillar ;

B 289–B 314, other reliefs, probably all from sepulchral monuments ;
B 289–B 291 are from gabled tombs ;

B 315–B 318, sculptures in the round.

In date a small family of Lycian monuments is assigned to the period after 600 B.C. ; the others belong to the late sixth or early fifth century. The gap covering the middle sixth century possibly reflects political conditions ; Xanthus was sacked by Harpagus about 545 B.C., in the course of the Persian expansion to the Aegean.

The first visit of Fellows, in April, 1838, is described in *A Journal written during an excursion in Asia Minor* (published 1839, here cited as *Journal*). He revisited Lycia in 1840 and made a more minute examination of the remains, which was published in 1841 (*An Account of Discoveries in Lycia*, here cited as *Account*). The activities of the naval expedition in January and February, 1842, were recorded by him in *The Xanthian Marbles ; their acquisition and transmission to England*, 1843 (here cited as *Marbles*). Further sculptures and casts were obtained by a second expedition in 1843, for which see *Athenaeum*, 1844, pp. 176, 339, 715, 779. In 1852 Fellows reprinted his earlier publications in *Travels and Researches in Asia Minor* (here cited as *Travels*) ; this contains in an appendix his *Account of the Collection in the British Museum*.

Much information is given in the plans and drawings of George Scharf, who accompanied Fellows as draughtsman in 1840 ; a beginning was made in 1847 with the publication of these, with descriptive letterpress by Fellows, in *Lycia, Caria, Lydia Illustrated*, but only one part of this work was issued ; it includes three panoramic views of Xanthus. The original drawings are now in the Departmental Library.

An independent set of drawings of the early sculptures in the Museum was published in 1871 at St. Petersburg by Prachov (*Antiquissima Monumenta Xanthiaca*). For a subsequent Austrian expedition to the area see *Reisen in Lykien*, vol. I, by Benndorf and Niemann, 1884, vol. II, by Petersen and von Luschan, 1889.

B 286. Oblong chest with reliefs on all four sides, which originally surmounted a Lycian sepulchral tower about 3 m. in height. This monument, which is known as the 'Lion Tomb,' stood within the city of Xanthus to the east of the Acropolis.

The chest is made of a single block of hard coarse white limestone hollowed out ; a ledge remains at the S. side for the head of the corpse. The N. end was broken away and four fallen fragments were found and rejoined. The entrance is on the W. side, irregularly placed near the South corner ; it is 30 m. across and worked with a rebate for a door, which is lost.

From the indications on the inside, it is probable that there was a second opening on the W. side near the north corner, which would make the side symmetrical.

The lid was not found ; the rebate to receive it is visible on the sides.

The appearance of the monument when found is shown in Scharf's drawing, here reproduced; also in a water-colour drawing by W. J. Müller, now in the Print Room of the Museum (Solly, *Memoir of W. J. Müller*, pl. facing p. 216). See also Fellows, *Journal*, p. 226, and *Travels*, pp. 168 and 499, and *Marbles*, p. 34.



FIG. 176 = The Lion Tomb.

1. *South side*.—On a bracket supported by a cavetto moulding, a lion to the l. recumbent, in high relief, the hind legs doubled beneath, the tail curled up between the legs and appearing over the l. haunch, which is strongly modelled. The proportions are heavy, but in some details (*e.g.*, the feet) the treatment is more advanced than in B 281. The head is large and turned to the left; the

PLATE
XVIII.

eyes are deeply sunken; the mane is a raised surface, arched high over the forehead, plain on the chest, elsewhere treated in flat tufts with curling ends. The top of the head is flattened to make space for the lid. Between the fore paws of the lion is the head of a bull, horns downwards, which the lion has mastered and grips by the throat. The scale of the bull is disproportionately small. Below the fore paws is a tablet which seems to have traces of an inscription.

Ht. .95. L. 1.22. Ht. of relief, .25. Fellows, *Journal*, p. 226, and *Travels*, p. 168, and *Account*, pl. facing p. 176 (all very poor); Dieulafoy, *Art. ant. de la Perse*, III, pl. 16; Jacobsthal in *Charites F. Leo dargebracht*, p. 455; Prachov, pl. I; Perrot and Chipiez, *Hist. de l'Art*, V, p. 392, fig. 277, and p. 395, fig. 280; Poulsen, *Orient u. frühgr. Kunst*, fig. 180; Reinach, *Répertoire de Reliefs*, I, 466, 1, 2.

2. *East side*.—The lower half is plain; on the upper half a frieze in very low relief appears to have occupied the entire length; the N. or right end, is broken away; the frieze stands in a very shallow panel with squared edges above and below and a bevelled edge on the l. PLATE XIX.

On the l. is a round shield hanging against a wall; beyond it an armed man moves to l., wearing a Corinthian helmet with high plume, a round shield covering the body; the ends of a spear are traceable in front of the thigh and behind the head. There appears to be a junction between the two shields; a similar junction occurs on the east side of the Belenkli relief (Mendel, *op. cit. infra*, I, p. 275, supposes it to indicate a spear). On the r., a group of two turned to the r.; a horseman leads, followed by a young attendant carrying a spear on his r. shoulder, an uncertain attribute in his l. hand in front, and wearing a chiton down to the knees. The horseman has a helmet, part of which is broken away together with the face, and a short chlamys on the back; the legs and tail of his horse are elongated, the head and neck are broken away. In front of him, either the border of the panel, or more probably the lower part of a standing figure with drapery down to the feet.

The whole is in very low relief and worked flat with few details, which were probably given in painting; of this no trace can now be detected. This technique recalls the Naucratis relief B 437, but is less primitive, the edges being more rounded. The similarity of style with the corresponding side of the Belenkli reliefs (*infra*) is noteworthy.

Ht. .47. L. .99. The relief nowhere exceeds .012 in height. Fellows, *Account*, pl. facing p. 176 (very inaccurate); Perrot and Chipiez, *Hist. de l'Art*, V, p. 394, fig. 279; Reinach, *Répertoire de Reliefs*, I, 467. 4.

3. *North side*.—In high relief, a lioness recumbent to the r. playing with a couple of cubs. The forms are thin and sinewy; the mane is a flat raised surface; four teats are prominently shown on the underside. The head is turned to the right; the r. paw is outstretched, the l. holds down the upper

of the two cubs. One cub lies with head and fore paws to front over the fore paw of the lioness, its body on the r., its hind legs drawn up; a groove separates it from the second cub, which lies on the back of the first, its head,

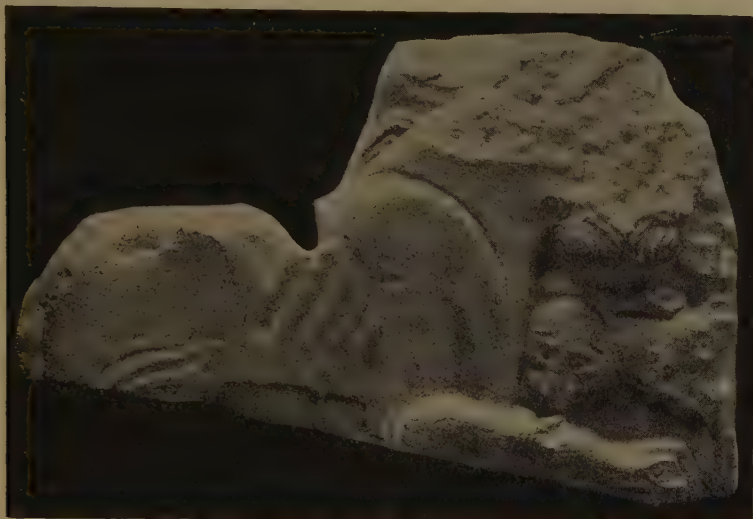


FIG. 177 = Lion Tomb, North side.

now broken away, on r. This side is similar in style to the south side; the relief is more fragmentary; the lower part with the hind legs and the bracket, a part of the back, and the top of the head and face are missing. In two fragments.

Ht. .71. L. 1.067. Ht. of the relief, .16. Perrot and Chipiez, *Hist. de l'Art*, V, p. 391, fig. 276; Reinach, *Répertoire de Reliefs*, I, 467. 5.

4. *West side*.—This is divided by the entrance into panels of which that on the r. is perfectly preserved, that on the l. has perished save the extreme l. angle. The relief is low, but more rounded than on (2). PLATE XX.

(A) On the r. is a combat of a lion and man. The man, on the l., is nude and beardless; the head is large and square, the eye oblique, the cheekbones prominent; long nose and bowed lips, with an archaic smile; the ears large and set high; his hair falls on his shoulders in four tiers of a peruke, or rows of curls; over his forehead is a pointed diadem. His l. hand grips the lion by the ear, his r. drives a short leaf-shaped sword into its chest. The body forms are of a primitive type, the ribs incurved, the pelvis almost straight, the genitals omitted. The shoulders are wide, the r. is shown frontally, while the l. side of the chest is in profile, with the head and legs. The l. leg. is advanced, the r. drawn back. The lion is balanced on its l. hind leg, its two fore paws clinging to the man's l. hand, its r. hind paw striking at his thigh; the head faces to the front; the mane is not shown.

Behind the lion the background appears unfinished. The field of the panel is inset with straight edges; beneath it is a flat moulding, perhaps with traces of pattern or an inscription.

Ht. .56. L. .46. Ht. of relief, .016. Fellows, *Account*, pl. facing p. 176; Dieulafoy, *Art ant. de la Perse*, III, pl. 16; Perrot and Chipiez, *Hist. de l'Art*, V, p. 392, figs. 277 and 278; Poulsen, *Orient u. frühgr. Kunst.*, p. 151, fig. 179; Prachov, pl. I, fig. 1; Reinach, *Répertoire de Reliefs*, I, 466, 3.

(B) On the l. all but the l. hand corner is now missing. This shows a draped figure seated on a throne with back, arm-rests and cushion; head and legs of the figure, and part of the back leg of the throne are missing. Below is a flat moulding, on which are traces of maeander pattern.

Ht. .39. L. .12. Ht. of relief, .016.

The irregularities of style are noteworthy, the high relief of the ends contrasting with the low relief of the sides and the good archaic work on the west with the inorganic flatness of the east. The tomb is considerably older than the other sculptures from Xanthus in the Museum and probably belongs to the first quarter of the sixth century B.C. At the same time the details are purely Hellenic and not, as has been thought, native Lycian.

With this monument Mendel compares two other pillar-tombs, not far distant in date; the three forming the earliest group of Lycian sculptures at present known:

(1) from Geulbashi (Petersen and v. Luschan, *Reisen in Lykien*, II, p. 13, fig. 9); fragments of an armed procession, closely resembling the relief on the east side;

(2) from Belenkli, now in Constantinople (Mendel, *Cat.*, I, no. 109): the east side shows warriors almost identical with the l. figure on the east of the Lion Tomb; the other sides have bas-reliefs with scenes of war and hunting, comparable in style with the man on the west of the Lion Tomb. Generally, the Belenkli reliefs seem more provincial and traces of Oriental influence are more apparent. In execution the Lion Tomb appears to be superior to the others.

Smith, no. 80; *Synopsis, Lycia*, no. 31; Benndorf, *Reisen in Lykien*, I, p. 88, and II (Petersen), p. 13; P. Gardner, *Sculptured Tombs of Hellas*, p. 68; Lethaby, *Gr. Buildings in the Brit. Mus.*, p. 198; Mendel, *Constantinople Cat.*, I, pp. 276, 280; Murray, *Gr. Sculpt.*, 2nd ed., I, p. 127; Perrot and Chipiez, *Hist. de l'Art*, V, p. 392; Poulsen, *Orient u. frühgr. Kunst.*, p. 150; Strong, *Apotheosis and After Life*, p. 151.

B 287. Chest with reliefs on all four sides which originally surmounted a Lycian sepulchral tower. The monument, which is commonly known as the 'Harpy Tomb,' was discovered by Fellows among the ruins of Xanthus, adjoining the theatre, on April 19th, 1838, and was described by him in the following terms: 'The Harpy Tomb consisted of a square shaft in one block, weighing about eighty tons, its height seventeen feet, placed upon a base rising on one side six feet from the ground, on the other but little above the present level of the earth. Around the sides of the top of the shaft were ranged the bas-reliefs in white marble about three feet three inches high; upon these rested a capstone,

apparently a series of stones, one projecting over the other; but these are cut in one block, probably fifteen to twenty tons in weight. Within the top of the shaft was hollowed out a chamber, which, with the bas-reliefs sides, was seven feet six inches high, and seven feet square. This singular chamber had been probably in the early ages of Christianity the cell of an anchorite, perhaps a disciple of Simon Stylites. . . . The traces of the religious paintings and monograms of this holy man still remain upon the backs of the marble of the bas-reliefs' (*Marbles*, p. 21).

See also Fellows, *Journal*, p. 231, pl. opp. p. 232; *Account*, p. 170, and pl.; *Travels*, pp. 172, 438, 490 and 493; and cf. Birch in *Archæologia*, XXX, p. 186: "the interior has some crosses and a scroll or book, much effaced, on which is ME [*γὰρ θεός*?] . . . the interior of this chamber represented woodwork with its beams and sunken soffits, and an ancient door still exists, under the cow suckling its calf." Little of this painting can now be traced.

A drawing by Scharf in the Departmental Library shows the monument as discovered; for another view in the original state see *Mon. Ined. d. Inst.*, IV, pl. 2, reproduced in Rayet, *Mon. de l'Art Ant.*, I, V, p. 3. Fellows removed the reliefs by building up a support for the capstone within the chamber; the present appearance of the tower is shown in Benndorf, *Reisen in Lykien*, I, pl. 26.

The shaft was of limestone, the reliefs of large-grained marble, now weathered; they are made up of central slabs and angle-pieces. The subjects are set in a frame; at the sides and at the top is a flat moulding, curving below into the relief-ground and projecting .023; the relief of the figures occasionally projects beyond it. At the bottom is a straight base-line below which is a *cyma recta*. The height of the slabs is 1.02, of the figures about .90. The total length is 2.50 on east and west, 2.31 on north and south.

The north, south and east sides are similar in composition; in the central slab a seated figure receives offerings, while angle-pieces are filled by subsidiary figures. The western side contained the entrance to the chamber and shows seated figures in the angle-pieces and a procession in the centre, with an independent relief in the space over the door.

The reliefs are worked with elaboration of detail, fleshy smiling faces and soft draperies that reveal the contours. The west side is not only the best preserved and most important, but is superior in style; the proportions are better, the scale smaller, the heads being kept below the moulding. On the N. and E. (and possibly the S.) sides, all heads cut into the moulding, except the Siren groups which, however, extend over the side border, as if to emphasise the idea of departure. On these three sides the figures are thick and clumsy.

The hair is, with one exception, delicately worked in rows of waved lines, cut short on the neck for the men, loose or looped up on the women (*cf.* the Strangford Apollo B 475 and the fragments from the Ephesus frieze, B 178, 194).

The eye shows a raised eyeball and raised lashes, the inner angle sometimes blunted. The drapery is carefully finished; on the chitons of the children the crinkling is convex, on the other figures it is worked in narrow concave bands.

The wider folds of the mantles are also curved. The lower edges of the sleeves are formally drawn forward.

The reliefs illustrate a late stage of the formal style in Ionia; about 500 B.C. (Langlotz, *Zeitbestimmung d. srf. Stils*, p. 87, and compare p. 89, pl. II, nos. 13, 14).

1. *North side*.—In the centre a young armed man stands on the l. offering a helmet to a bearded man seated on the r. The former wears sandals, greaves, short chiton with sleeves of crinkled material, the lower part in flat pleats with high zigzag edge, and cuirass with leathern flaps; at his l. side is a short broad sword, the scabbard ending in a knob; in front of his chest projects a bird's head and neck, the sword-handle; it is higher than the scabbard, the blade being curved. The back of the head is broken away and the face is weathered. His l. hand supports a large shield which stands on edge on the ground before him; with his r. hand he extends a plumed Corinthian helmet to the seated figure, who raises his r. hand to receive it. The latter wears sandals, sleeved Ionic chiton and mantle thrown over his back, l. shoulder and knees. His r. hand holds a spear or sceptre sloped against the l. shoulder. He has a moustache and pointed beard, long nose and almond-shaped eyes, the inner angle curving, the upper lid prolonged in an incised line. The head is disproportionately large and is lost at the back. The outline of the hair is waved. The seat is a stool with turned legs, upon which is a cushion; underneath it is a small quadruped with thick body, short legs, and pointed snout lowered to the ground to l., possibly a bear (the identification by some writers as a pig is wrong, as the animal has paws).

PLATE
XXI.

On the angle-slabs, facing outwards, are the figures formerly known as Harpies, but which are now identified as Sirens. They have the head, breasts and arms of women; the body ends like an egg, with a bird's spreading tail and talons attached. Long wings spring from the shoulders and under the arms; the ends are continued on the centre slab. The figures are shown as nude save that on the elbows are the crinkled sleeves of chitons. The hair is worked in small waves and confined by a pointed diadem; it falls in long tresses on the l. figure, and is looped up at the back on the r. Their features wear a soft smile, as they fly off carrying diminutive female figures in their arms clasped against their breasts by both hands and talons. The latter wear long crinkled chitons with sleeves and long overfolds; the feet are bare, their hair is long and falls loosely; on the r., the hair is waved, with a diadem; on the l. it is treated as a plane with horizontal grooves. Each raises the inner hand to the chin of the Harpy, the outer hand hangs down; the one on the r. holds in the hanging hand an object now broken, perhaps a patera.

On the extreme r. in the corner squats a diminutive woman in an attitude of grief, her chin resting on both hands, her head turned upwards towards the siren. She wears a long crinkled chiton with large loose sleeves and a diadem

on her hair, which hangs loose at the back. The mouth and front edge of forearms and legs are broken away.

L. of centre slab, 1·08, of r. and l. angle-pieces, ·61. On the l. angle piece, the l. bottom corner is injured and the bottom moulding is unfinished. On the r. angle piece, the top of the wing and end of the tail together with all the l. bottom corner are missing. Cf. Brunn-Bruckmann, 147 top; Rayet, *Mon. de l'Art Ant.*, pl. XVI; Reinach, *Répertoire de Reliefs*, I, p. 471, second from top.

2. *South side*.—The angle-slabs are practically replicas of those on the N. side; in each is a Siren carrying off a female. On the l. slab the hair of the Siren is looped up behind, two short curls falling in front of the ear; the female raises its r. hand, while the l. arm hangs limply; it is clasped more tightly than the other. On the r. slab the woman raises both hands, and the hair of the Siren falls in long plaits. Both women have waved hair with diadems. The r. bottom corner of the l. angle slab is missing; there is no seated mourner. PLATE XXII

The central group consists of a man enthroned on the l., before whom stands a figure of uncertain sex. The seated man is beardless, with full features and heavy forms; he wears Ionic chiton, mantle over the l. shoulder, and shoes with turned-up toes, and is seated on a throne with turned legs, cushion and high back. A spear, or sceptre, leans against his l. shoulder. His hands are extended before him, the r. holding an apple, the l. holding aloft a pomegranate. The back of his head and the back leg of the throne are missing. The head and shoulders of the standing figure are broken off, but the outline of the nose and chin, which was beardless, may be traced on the slab; it has generally been interpreted as male; the l. hand holds a fluttering dove in front by the wing, the r. hand is raised with fingers extended in an attitude of adoration; the dress consists of Ionic chiton, mantle and sandals.

L. of centre slab, 1·08, of angle slabs, ·61. Brunn-Bruckmann, 147 bottom; Rayet, *op. cit.*, pl. XV; Reinach, *Répertoire de Reliefs*, I, p. 471, bottom.

The interpretation of the seated figure as a man is traditional, but the upturned shoes and gesture of the hands as well as the attributes they hold recall the women of the W. side. If it were certain that the figures on the l. of the E. side were female, this seated figure would have to be accepted as a woman, as the ambiguous contour of its breast is similar; it is, however, most probable that the E. side figures are men.

3. *East side*.—This side has suffered most from weathering. The central group consists of a bearded man enthroned on the l. to whom a youth brings offerings. The throne has legs terminating in animal's feet, a high sloping back, a brace and a handrail supported by a small Triton who is extended with body to front and bearded head to r., the hands outstretched as supporters; a cushion is indicated. The details of the man's face are weathered; he has a long pointed beard, and wears Ionic chiton and mantle, the end of the latter falling over the back of the chair; his feet, which seem to be bare, rest on a cushion the front of which, with the toes, is broken away, as is also PLATE XXIII.

the back leg of the chair. His l. hand rests on the staff of a spear or sceptre, his r. holds a poppy (?) before his face. Before him is a diminutive draped boy, holding out to him a cock held in the r. hand, and in the l. a fruit. The lower part of this figure is missing; it may have been shown as kneeling.

On the l. angle slab two draped figures advance towards the centre, both wearing Ionic chitons and mantles; the first has sandals, the second is bare-foot. The first holds a pomegranate suspended from the l. hand and in the r. holds up a flower (?). The second draws up an edge of the mantle with the l. hand, and with the r. raises a poppy-head (?) to the face. The sex of these two persons has been much disputed; the pose of the hands, the attributes and the arrangement of the drapery compare with the women on the W. side; on the other hand, the contours are indefinite, and therefore probably male; the hair is short like the man on the r. angle slab, and the second of the two appears to have a short pointed beard; this figure is remarkably corpulent.

On the r. angle slab, a youth advances towards the centre. His feet are broken away; on his farther side is a dog looking up at him, its tail on the r. edge of the slab. He wears Ionic chiton and mantle over the l. shoulder and his hair is short at the back. He holds a stick with a curved handle in his l. hand; his r. hand holds up an object, which is broken away save for a handle underneath his fingers, but which was in part of metal separately attached, for which the rivet hole remains; it may have been a cup on a tall stem. The feet are missing.

All the persons on this side, save the boy in the centre, had metal circlets about their hair; the rivet holes remain at the back of the heads.

L. of centre slab, 1·27, of angle pieces, ·60. Brunn-Bruckmann, 146 top; Rayet, *op. cit.*, pl. XIV; Reinach, *Répertoire de Reliefs*, I, p. 471, third from top.

4. *West side*.—In each angle slab an enthroned woman faces the centre. **PLATE XXIV.** The woman on the l. has a broad pointed diadem round her hair, which is waved over the forehead and tied in a knot behind, the ends falling on her shoulders. She wears Ionic chiton with long full sleeves down which runs a broad flat seam-strip, and a mantle over the l. shoulder and knees; the end of the chiton falls like a bird's wing under the seat; on her wrists are bracelets. Her r. hand is extended holding a libation-bowl on her knee; her l. was raised holding some object which is now broken away. On her feet are shoes with upturned toes; she is seated on a throne with high back (the top broken), turned legs, a handrail supported by a seated sphinx to r. and ending in a ram's head, cushion and footstool (a fragment rejoined and the r. side missing). The footstool is in one piece with the throne, as on the Branchidae statues.

The woman on the r. is similar save that the hair is looped up; in her r. hand she holds out a pomegranate, with her l. she raises a poppy flower to her face. Her throne is of different design; the back is curved and ends in

a swan's head ; there is no Sphinx under the handrail, which ends in a ram's head ; the legs are rectangular with volute indents and terminate above in volutes. The l. bottom corner of the footstool is missing ; it is thicker than the other and independent of the throne.

On the centre slab, three women move to r. in procession towards the r. seated figure. They are similar save in the attitude of the hands, and have diadems round the hair, which falls on back and breast in long tresses, Ionic sleeved chitons and mantles, the ends of which fall at the side on the first figure, down back and front on the other two. The first two have shoes with turned-up toes, the feet and legs below knees of the third are broken away, save for one bare toe. The first draws the side of her mantle in front of her face with the l. hand and supports a fold in front of her hips with the r. The second holds a pomegranate in front of her with the r., while the l. raises a poppy to her nose. The third holds up an egg before her face, while the l. holds up the drapery. All wear bracelets.

On the l. the centre slab is prolonged above to form a lintel for the door, and the l. angle slab is correspondingly cut back over the libation-bowl of the l. seated figure to receive it. Above the door is a flat moulding and above this a relief of a cow to l. suckling a calf.

L. of l. angle slab, .57, of door, .41, of centre slab, .86, of r. angle slab, .61 ; total length, 2.45. Total length of centre slab including the lintel piece, 1.35 ; ht. of door, .53. Brunn-Bruckmann, 146, bottom ; Rayet, *op. cit.*, pl. XIII ; Reinach, *Répertoire de Reliefs*, I, p. 471, top ; Smith, *Marbles and Bronzes in the Brit. Mus.*, pl. 1. For the cow and calf relief, *cf.* Watzinger in *Ant. Plastik*, p. 64.

Colouring.—The ground of the reliefs was bright blue, which remains round the head and l. hand of the youth on the r. angle slab of the E. side. A. H. Smith also detected this under the wrist of the first figure behind the throne



FIG. 178 = Painted decoration on the east side.

on this side (*Catalogue*, 1892, p. 57). Birch saw scarlet on the crest of the helmet on the N. side (*Archaeologia*, XXX, p. 192) ; Scharf observed traces of red in the hollow of the shields and upon sandals (*Mus. of Class. Antiq.*, I, p. 252) ; while the tint can no longer be stated, patches of faded pigment are still to be seen in the soles of sandals. Elsewhere a stain on the marble indicates the former presence of paint. Considerable remains of this may be observed on the l. angle slab of the N. side, above the head, on the body between arms and talons and below the body of the 'Harpy.' A palmette scroll is clearly visible in silhouette between the bars of the throne on the E. side. A. H. Smith (*l.c.*) saw palmettes on the r. throne of the W. side, which are now hard to trace ; but cushion and interspace of the l. throne of the same side show

clear traces of patterns, probably similar palmettes, while the side shows remains of incised guide-lines for maeander. There was a maeander on the top border and an egg and dart on the bottom curved moulding. The metal attachments on the E. side have been noted above.

Interpretations.—The earliest interpretation of the subjects was suggested by the sculptor Benjamin Gibson and adopted by Fellows, and other early commentators (see Fellows, *Account*, p. 171; Birch in *Archaeologia*, p. 171; Panofka in *Arch. Zeit.*, 1843, p. 49). This identification, as the rape of the daughters of Pandareos, King of Lycia, by the Harpies (*Odyssey*, xx, 66) has been generally discarded; it does not explain at all the central groups, which are of prime significance, and it is now agreed that the winged corner figures do not represent Harpies (Furtwängler in *Arch. Zeit.*, 1882, p. 204; Weicker, *Seelenvogel*, p. 32, n. 3).

A second group of theories sees in the enthroned figures deities of the underworld to whom the souls of the dead pay reverence. On the west side are Demeter and Persephone and three worshippers who carry symbols of life and birth, as the egg and the pomegranate. The door of the tomb indicates death, as the cow and calf above suggest renewal of life. The figures on the other sides are variously interpreted: Zeus (south), Poseidon (east) and Hades (north) by Braun (*Ann. d. Inst.*, 1844, p. 151); Zeus in his triple aspect by Curtius (*Arch. Zeit.*, 1855, p. 10 and 1869, p. 10); Hades (east), Minos (north), and Rhadamanthos (south) by Tonks (*A.J.A.*, 1907, p. 334); A. H. Smith (*Cat.*, p. 59) suggests unknown Lycian deities; Picard a Lycian under the triple aspects of master of heaven, sea and underworld (*Sculpt. ant.*, p. 300). The objection to this method of explanation is that deities are not represented on grave-reliefs elsewhere in Greece and that, given the purely Hellenic workmanship of the relief, an interpretation within the Greek cycle of ideas seems most probable.

Most recent commentators, beginning with Milchhoefer (*Arch. Zeit.*, 1881, p. 53), incline to the view that the seated figures are not deities but heroified persons buried in the tomb to whom the members of the family bring offerings. This view not only avoids the difficulty of the former explanation, but is supported by the analogy of other works, the series of early hero-reliefs from Sparta (Wace, *Sparta Cat.*, pp. 102 ff.) being especially adduced for comparison. In these we have seated figures, sometimes singly, sometimes in pairs, receiving gifts from adorants or holding a cup for libation; the offerings of the cock, the flower, the pomegranate and other details find exact parallels on these Spartan reliefs.

That the principal or western side should be assigned to the women is explained by Loewy with reference to the matriarchal form of Lycian society (*Mélanges Perrot*, p. 223, and cf. Herodotus, i, 173). The other three sides, which resemble each other more closely, reveal a gradation of age and importance of the seated figures; the eastern shows an old man with a long beard,

the northern a man with a short beard, the southern a beardless youth (Brunn, *Münchener Sitzungsab.*, 1872, p. 523); that three generations are intended seems likely, the aim of the sculptor being to express a continuity of cult at the communal family tomb.

Smith, no. 94; *Synopsis, Lycia*, no. 1; Benndorf in *Jahreshefte*, 1900, p. 101, and *Reisen in Lykien*, I, p. 87; Birch in *Archaeologia*, xxx, p. 185; Braun in *Ann. d. Inst.*, 1844, p. 133, *Mon. d. Inst.*, iv, pl. 3, and *Rhein. Museum*, 1845, p. 481, and *Gesch. d. gr. Kunst*, II, p. 188; Brunn in *Sitzungsab. d. k. bay. Akad. d. Wissensch.*, 1870, II, p. 205, and 1872, p. 523; Brunn-Bruckmann, 146-147; Bulle in *Strena Helbigiana*, p. 35, n.; Buschor, *Sculpt. des Zeustempels zu Olympia*, p. 35; Carotti, *Hist. of Art*, I, fig. 133; Collignon, *Sculpt. gr.*, I, p. 262, figs. 129-132, and *Statues funéraires*, p. 78, and *Archéologie gr.*, p. 115, fig. 55, and *Mythologie de la Grèce*, p. 286; Conze in *Arch. Zeit.*, 1869, p. 78; Cotterill, *Anc. Greece*, p. 59; Curtius in *Arch. Zeit.*, 1855, p. 2, pl. 73, and 1869, pp. 10, 110; L. Curtius in *Ath. Mitt.*, 1906, p. 180; Deonna, *L'Archéologie*, II, pp. 127, 388, 439, and III, p. 121; Dieulafoy, *Art ant. de la Perse*, III, p. 73; Talfourd Ely, *Manual of Archaeology*, p. 159, fig. 90; Engelmann in Roscher's *Lexikon*, s.v. *Harpyia*, p. 1847; Fiechter in *Jahrbuch*, 1918, p. 177; Fowler and Wheeler, *Gr. Archaeology*, p. 212, fig. 158; Friederichs-Wolters, 127-130; Furtwängler in *Arch. Zeit.*, 1882, p. 204; E. Gardner, *Gr. Sculpt.*, ed. 1905, p. 109, fig. 10; P. Gardner, *Sculpt. Tombs of Hellas*, p. 69; Harrison, *Prolegomena to Gr. Religion*, p. 177, fig. 20; Hill, *Masterpieces of Sculpture*, pl. 1; Gerhard in *Arch. Zeit.*, 1845, p. 69; Kekulé, *Gr. Skulpt.*, 3rd ed., p. 34; Joubin, *Sculpt. gr.*, p. 251; Kalkmann in *Jahrbuch*, 1894, p. 24, and *Proport. d. Gesichts*, pp. 94, 105; Klein, *Ges. d. gr. Kunst*, I, pp. 267, 322; Langlotz, *Frühgr. Bildhauerschulen*, pp. 103, 105; Lechat, *Sculpt. att. avant Phidias*, p. 147; Legge, *Gr. Sculpt.*, p. 26; Lethaby, *Gr. Buildings in the Brit. Mus.*, p. 198; Loewy in *Mélanges Perrot*, p. 223; v. Mach, *Gr. Sculpt.*, p. 14, pl. VI; Mendel, *Constantinople Catalogue*, I, p. 558; Michaelis in *Arch. Zeit.*, 1867, p. 13; Milchhoefer in *Arch. Zeit.*, 1881, p. 53; L. Mitchell, *Anc. Sculpt.*, p. 187, fig. 88; Möbius in *Ath. Mitt.*, 1916, p. 170; V. Müller in *Ath. Mitt.*, 1921, pp. 41, 51; W. Müller, *Gr. Kunst*, p. 96; Murray, *Gr. Sculpt.*, 2nd ed., I, p. 116, pl. 3, figs. 22-25; Neugebauer in *Arch. Anz.*, 1920, p. 30; Overbeck in *Zeitschr. für Altertumswiss.*, 1856, p. 289, and *Gr. Plastik*, 4th ed., I, p. 226, figs. 57, 58; Panofka in *Arch. Zeit.*, 1843, p. 49; Perrot, *Hist. de l'Art*, VIII, p. 332, figs. 144-148; Perry, *Gr. and Rom. Sculpt.*, p. 111; Picard in *Monum. Piot*, XX, p. 52, and *Sculpt. ant.*, p. 300; Rayet, *Monum. de l'Art ant.*, pls. XIII-XVI; Reber, *Ges. d. Baukunst*, p. 196, fig. 125 (English ed., 1882, fig. 113); Reinach, *Répertoire d. Reliefs*, I, p. 470; Rösch, *Altertüml. Marmorwerke von Paros*, p. 25; Schuchhardt, *Alteuropa*, p. 310, fig. 93; Della Seta, *Religion and Art*, p. 232, fig. 120; Scharf, *Mus. of Class. Antiq.*, I, p. 252; C. Smith in *J.H.S.*, 1893, p. 103; Strong, *Apotheosis and After Life*, pp. 148 and 263, n. 64; Studniczka in *Jahrbuch*, 1894, p. 269; Russell Sturgis, *Hist. of Architecture*, I, p. 105; Tarbell, *Gr. Art*, p. 145, fig. 87; Tonks in *A.J.A.*, 1907, p. 321; Wace, *Sparta Mus. Cat.*, p. 121; Waldmann, *Gr. Originale*, no. 14; Walters, *Art of the Greeks*, p. 78, pl. 23; Weicker, *Seelenvogel*, p. 7, fig. 4, pp. 32, 125, and *De Sirenibus*, p. 33, 2; Welcker, *Alte Denkmäler*, V, p. 241; Wherry, *Gr. Sculpt.*, p. 72; Winter, *Kunstgesch. in Bild.*, I, 7, pl. 208, nos. 4, 5, 6; Wolters in Springer's *Kunstgesch.*, 1923 ed., fig. 191, p. 206, figs. 407, 408.

B 288. Crowning ornament from a tower tomb. An oblong block is worked with a flat top in the centre flanked by a narrow step each side; the back is broken off. From either side project the head and fore paws of a crouching

lioness, worked in the round, resting on a bracket and turning slightly to the front; the mane incised in diagonal lattice-pattern. The surface is weathered.

Limestone. Ht. .43. L. 1.27. Smith, no. 83; *Synopsis, Lycia*, no. 33; Fellows, *Account*, pl. facing p. 174; *Travels*, p. 465; Benndorf, *Reisen in Lykien*, I, p. 87, and *Heroon v. Gjölbасhi-Trysa*, p. 37 and fig. 5 on p. 18, and in *Jahreshefte*, 1900, p. 110, fig. 39.

With this may be compared the lions' heads which frequently protrude from the upper part of Lycian ark-tombs. Usually they occur in pairs projecting from the curved roof, as in the tomb of Payava in the Museum (A. H. Smith, *Cat.* 950); but on one

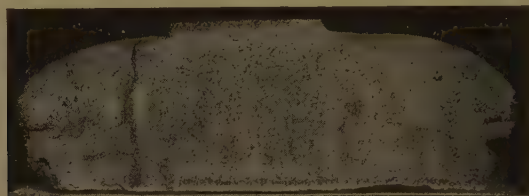


FIG. 179 = B 288.

example at Constantinople (Mendel, *Cat.*, no. 110) they are set at either end, the heads facing to one side as on the present slab, which no doubt also had a sepulchral use. It was found by Fellows at the foot of the Inscribed Monument at Xanthus (see Scharf's drawing in the Departmental Library), and according to him fitted the cavity on the top; hence it was assumed to be the crowning member of that monument until Benndorf (*Jahreshefte*, 1900, p. 109) pointed out that to fill the hollow 'an object of four times the height and a breadth of two metres was required.' But it remains possible that the stone formed the left side of a base, or lower storey, to the crowning ornament proper; balanced on the r. by a similar pair of lions' heads facing outwards, and with a figure rising in the centre. This would provide a close parallel to a monument frequently cited in this connexion, on the representation of the city of Xanthus in the second frieze of the Nereid Monument, where a stele is crowned by a Sphinx flanked by two lions (A. H. Smith, *Cat.* 877).

In treatment the heads may be compared with those on the Payava tomb, which is probably of the middle of the fourth century B.C. The tomb of Aeschylus and Dereimas (Benndorf, *Heroon v. Gjölbасhi-Trysa*, p. 226, pl. 2), which seems to be of the second half of the same century, shows a greater projection of the brackets, and this may indicate a later stage of evolution. There is then no reason to separate the stone from the Inscribed Monument, which has been dated to 359 B.C., or a little later.

The Inscribed Monument of Xanthus, which was discovered by Fellows, is a sepulchral tower similar to the substructures of B 286, B 287, but covered on all four sides with an inscription in the Lycian language; on one side a few lines are in Greek. Some small fallen fragments of these inscriptions and casts of the whole were brought to the Museum by Fellows (see Kalinka, *Tituli Asiae Minoris*, I, pp. 38-48, no. 44).

B 289. Gable end of a tomb, found built into the Acropolis wall; a thick triangular slab, with a bedding mark down the middle thickness and an oblong cramp hole on each side, the r. clamp being much the larger. **PLATE XXV.**

In the centre is a fluted Ionic column; the capital, which was unusually

deep and had a band of necking, is defaced; the volutes are broken away, the shaft shows an entasis in profile, the front is flattened. Over the capital is a shallow abacus, on which a Siren stands to the front; the head is missing, but the ends of a wig or bonnet fall on the shoulders. She wears a short crinkled chiton girt at the waist and with loose hanging sleeves, which fall from the elbow. She has large spreading wings, forked tail and bird's legs, but human arms which are extended in front of the wings. The chest is rubbed flat.

On each side of the column is a seated male figure. On the l. is a beardless man, with fleshy face, straight long nose and heavy chin. He wears an Ionic chiton with sleeves to the elbow, above which a cloak is wrapped under the r. and over the l. shoulder, the end coming over the l. fore-arm, and in tight folds round the legs. He is seated on a low throne with hollowed back and seat; his l. hand holds a staff; his r. hand is extended in a conversational attitude, thumb and palm uppermost, the fingers extended. The l. side of this figure is worn; the back of the head is missing, and there are minor breakages on the fingers; the surface of the shoulders is missing. The throne is a solid block, with chequered tooling, perhaps to represent a coverlet or wicker. The man on the r. has a long, tapering beard with horizontal ridges in the Persian manner and a long straight nose. The other features are damaged and the top and back of the head are broken off. His dress is similar to the opposite figure. His back and all the seat, except the front edge, are broken away. His r. hand grasps a staff by the crook, his l. is extended, palm downwards, the fingers slightly raised.

The bottom of the slab is broken along its length, so that feet and ankles of both figures and the base of the column are missing.

A drawing by Scharf in the Departmental Library shows the colouring of the relief when discovered; no definite trace of colour is now ascertainable. The background was blue; yellow was used for the drapery on the left, the seat on the r., the shaft and necking band of the column, the lappets and under-side of the wings of the Siren. The drapery on the r. and the seat on the l. were red; the underside of the outline of the volutes, the under-edge of the abacus and the drapery of the siren were picked out in red.

The head on the l. bears a resemblance to some heads from the Harpy Tomb, and the work may be assigned to the same school of sculptors; but the pose and drapery are more advanced, especially on the left figure, which shows natural folds over the knees, while on the right the formal archaic arrangement persists. About 480 B.C.

Limestone. Ht. .83. L. 1.05. Smith, no. 93; *Synopsis, Lycia*, no. 23; Fellows, *Travels*, p. 496; Braun in *Ann. d. Inst.*, 1844, p. 150; Collignon, *Statues funéraires*, p. 78, fig. 41; P. Gardner, *Sculptured Tombs of Hellas*, p. 73, fig. 28; Langlotz, *Frühgr. Bildhauerschulen*, p. 105; Möbius in *Ath. Mitt.*, 1916, p. 171; Murray, *Gr. Sculpt.*, 2nd ed., p. 124; Strong, *Apotheosis and After Life*, p. 150, pl. 20; Weicker, *Seelenvogel*, p. 96, fig. 25.

B 290. Gable end of a tomb ; broken down the middle in two fragments, recovered from the Acropolis wall. The whole was originally a triangular slab with raised outer border sloping into the relief ground ; at the corners were angle ornaments, of which only the lower half of the r. hand one remains. The top of the triangle with the crowning acroterion, if any, is missing.

In the centre is a false door with three orders of retreating square mouldings,

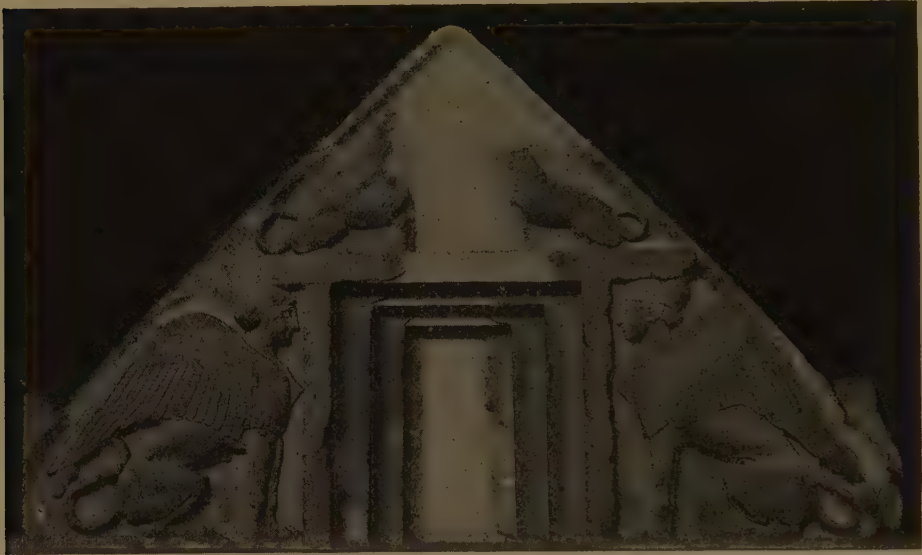


FIG. 180 = B 290.

the uppermost of which was prolonged across the slab, dividing it into an upper and lower division. In the lower division, the field is filled by two seated Sphinxes, facing inwards. In the upper are two seated lions ; that a central feature, such as a column, separated these is probable, but owing to the break no trace of this is now visible.

The relief is low, delicately and precisely carved ; the wings are flat with a concave profile. About 480 B.C.

(a) In the left fragment the Sphinx sits to r. ; the hair is worked over the forehead in flat zigzag curls and is looped up in a knot at the back ; the greater part of it is a flat surface, over which is a string fillet. The eye shows a raised oval eyeball within raised ridges ; the tear-duct is shown ; the eyebrow, placed very high, is a raised ridge. The ear is small and has a ring and pendant. The wing shows a flat upper surface with scalloped lower edge ; on this the feathers were indicated in paint, of which traces remain ; the lower surface shows the feathers in relief. The body forms are thin and sinewy.

PLATE
XXVI.

Traces of paint remain also on the cap and lips.

The l. bottom corner is restored in plaster; parts of the near hind leg and of the fore legs and of the underside of the body and the background over the head are injured.

The lion above has lost its head and forequarters. The forms are spare and muscular. The tail curls behind the l. flank.

Ht. 1.09. L. of the unrestored portion, .86. Ht. of the Sphinx, .62. Smith, no. 89.

(b) The r. half is similar to the other side, the only difference being in the head of the Sphinx; instead of the string, a broad ribbon passes twice round the hair and the end is tucked in. The hair is a flat mass with serrated edge; it is drawn through the ribbon in a semicircular roll over the ear and then bunched up behind.

PLATE
XXVII.

Save for small abrasions on feet and tail, the surface is in excellent condition. When first discovered, this relief retained brilliant colouring which is recorded in a drawing by Scharf in the Departmental Library. The ground was bright blue, the feathers in rows with red, black and blue centres and white borders. The hair was yellow, the ribbon showed a white scroll-pattern on a red ground. Traces of the pigment may be observed, although the colour is now almost entirely faded.

Ht. .96. L. .96. Ht. of the Sphinx, .63. Smith, no. 90.

Limestone. *Synopsis*, *Lycia*, nos. 24, 25; Fellows, *Travels*, p. 496; Brunn-Bruckmann, 101, top; Cesnola, *Cyprus*, p. 263, pl. 17; Dieulafoy, *Art ant. de la Perse*, II, pl. 18, fig. 2; Klein, *Ges. d. gr. Kunst*, I, p. 326; Langlotz, *Frühgr. Bildhauerschulen*, pp. 120, 125; Lethaby, *Gr. Buildings in the Brit. Mus.*, p. 198; v. Lücken in *Ath. Mitt.*, 1919, p. 102; Mendel, *Constantinople Cat.*, I, p. 165; Murray, *Gr. Sculpt.*, 2nd ed., I, p. 128; Prachov, pl. 5, figs. 1 and 2; Reinach, *Répertoire de Reliefs*, I, p. 469; Scharf, *Museum of Classical Antiquity*, I, p. 251; Strong, *Apotheosis and After Life*, p. 151.

B 291. Gable end of a tomb, found in the Acropolis wall in two fragments, and almost a replica of the preceding; the false door is slightly wider. The whole of the upper field is missing, save the extreme l. corner; the surface is somewhat more weathered than on B 290. **FIG. 181.**

(a) The Sphinx on the l. wears a broad ribbon round the hair, which is a plain surface rolled over the forehead and looped in front of the ear; a waved tress falls from behind the ear in front of the shoulder, the rest of the hair falls down the back in a flat waved mass. No earring on this or the following Sphinx. Traces of colouring on the top of the wings. The hindquarters and the end of the wings are missing, the fore paw is damaged.

Ht. .79. L. .66. Ht. of Sphinx, .62. Smith, no. 91.

(b) The Sphinx on the r. wears a string fillet twisted twice about the hair, which is a plain surface; it swells out over the forehead, and there is a **FIG. 182.**

curl in front of the ear ; at the back it is looped up into a bunch by the fillet, the end hanging loose There are traces of paint on the wing. The hind-quarters and the end of the wing are missing

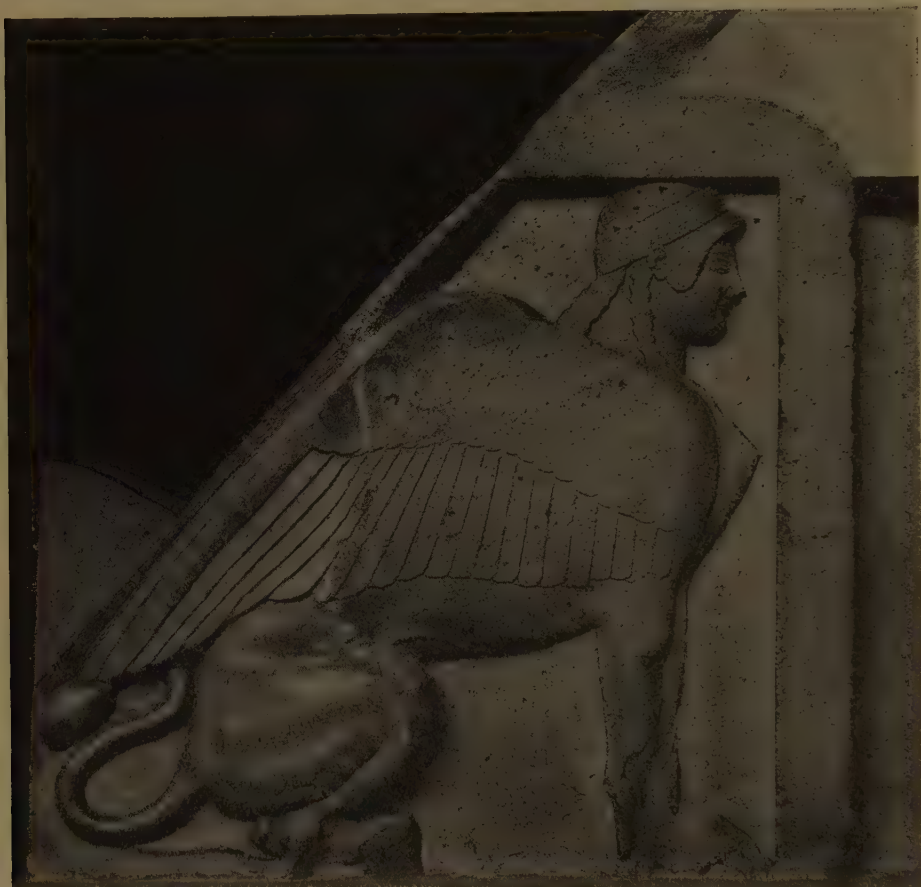


FIG. 181 = B 291, left.

Ht. .68. L. .84. Ht. of Sphinx, .61. Smith, no. 92.

Limestone. *Synopsis*, *Lycia*, nos. 26, 27. Prachov, pl. IV, figs. 1 and 2; Studniczka in *Jahrbuch*, 1896, p. 269 (r. head); and see references under the preceding number.

B 292-
B 298.

A series of slabs with animals and Satyrs in low relief recovered from the wall of the Acropolis. The slabs are worked with a convex ground sloping out to flat edges at top and bottom and to very high water-ridges down each side, which gives an impression of isolated subjects such as metopes; the whole, however, probably formed a connected frieze, as the same technique

PLATE
XXVIII.

is found, though in less exaggerated form, on the slabs of the other Xanthian friezes B 299, etc. and B 309, etc. On the other hand, the connexion formerly suggested between B 292 and B 293 should be abandoned. There is no clue to the nature of the edifice to which the slabs originally belonged.

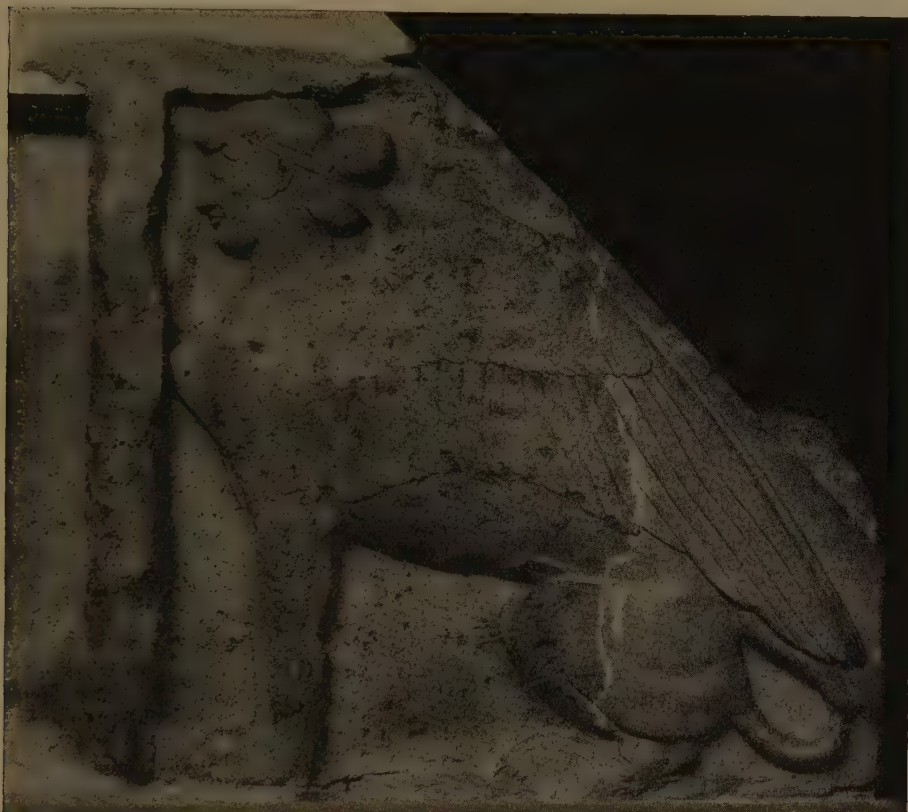


FIG. 182 = B 291, right.

The frieze gives an appearance at first sight of considerable antiquity; the isolated treatment of the figures and the heavy forms of the animals recall the metopes from the Treasury of the 'Sicyonians' at Delphi (Homolle, *Fouilles de Delphes*, IV, 1, pls. III, IV; Poulsen, *Delphi*, p. 73, and *cf.* especially fig. 23, the Calydonian Boar, with B 293); these are assigned to about 560 B.C. But the profile of the centaurs suggests a late type with full rounded beard, the details of the bodies are of advanced naturalism, and for the pose compare vase-paintings as Pfuhl, *Malerei*, pls. 125-6 (contrast an incised ivory from Sparta, *B.S.A.*, XIII, p. 97, fig. 29). The lion group B 295 has been compared with a similar subject on a Caeretan hydria in Berlin (*Ant. Denkm.*, II, pl. 28 bottom); but the type of the lion with its small tapering

head and schematised mane is more akin to the lions of late Lycian art (*cf.* B 288, B 315, the Nereid Monument, the Payava Tomb, etc.). The deep-cut eye of the leopard is also late, and the heavy curving animal forms are developments of the Ionic tradition rather than primitive. The frieze is probably the work of local artists working on a repertory of traditional subjects; first half of the fifth century B.C.

The material is a coarse grey limestone; some slabs have weathered to a brownish tint. The surface is everywhere much corroded and the edges of the slabs much chipped.

Smith, no. 81; *Synopsis, Lycia*, nos. 2-8; Fellows, *Travels*, p. 496; Collignon, *Sculpt. gr.*, I, p. 268; Friedrichs-Wolters, nos. 145-148; Klein, *Ges. d. gr. Kunst*, I, p. 326; Murray, *Gr. Sculpt.*, 2nd ed., I, p. 127; Norton in *A.J.A.*, 1897, p. 509; Reinach, *Répertoire d. Reliefs*, I, p. 468. Other references are given under the separate slabs.

- B 292.** Satyr kneeling forward to l., the l. knee bent under him, the r. leg extended behind and bent up at the knee with the toe in the air. The arms are extended above, the l. in front, the r. behind, holding a bough with which he strikes towards his front. Legs, arms, and head are in full profile, while the breast shows a three-quarter frontal turn. The hair falls on the nape of the neck, the beard is long and rounded; both are waved horizontally. The ears are pointed, the forehead rounded; the nose is injured but was upturned. The tail is long and falls behind the r. leg.

An attempt has been made at some period to split the slab, and there is an irregular row of drill holes along the middle; on each side of these the relief is badly damaged and weathered. The remainder of the surface is also weathered, though not so badly; both bottom corners are broken off; parts of the r. forearm and toes are also missing.

Ht. .77. L. 1.455. Brunn-Bruckmann, 104; L. Curtius in *Ath. Mitt.*, 1906, p. 173, n. 3; Fellows, *Account*, pl. facing p. 174; Prachov, pl. 6, A, a; Schmidt, *Knielauf in Münch. Studien*, p. 325, n.

- B 293.** Boar charging to l. Heavy body with thin legs; long tapering snout symmetrically formed and placed. Down the back, a high ridge of bristles. The l. top corner broken away; the near legs, snout and tail injured; the surface, however, is in better condition than the preceding.

The connection formerly assumed between this slab and B 292 is uncertain. The bough of the Satyr seems to end on B 292; there is certainly no trace of it on this slab.

Ht. .77. L. 1.83. Prachov, pl. 6, B, c.

- B 294.** Leopard to l., crouching as for a spring but with r. fore paw raised; mouth open; the tail between the legs. Long curving body; the eye broad with deeply-incised eyeballs. The slab is rejoined across the middle; both top corners and both hind paws are missing, and the l. fore leg is injured.

Behind the rump is a large drip-hole which has eaten almost through the slab. Ht. .77. L. 1.75. Prachov, pl. 6, A, e.

- B 295.** Group of a lion devouring a deer, to l. ; the deer falls on his fore legs, the head in the air, the r. hind leg forward, the l. stretched out behind ; the lion leaps on it biting its back, l. fore paw on its flank, r. fore paw on its back, l. hind paw on its hind leg, l. hind paw on the ground. The lion's body is powerfully built, the face small and tapering, the mane heavily rendered with rows of waved tufts. The r. edge, with the knees of the deer, and the lower edge injured.

Ht. .77. L. 1.54. Brunn-Bruckmann, 104 ; L. Curtius in *Ath. Mitt.*, 1906, p. 173, n. 3 ; Dieulafoy, *Art. ant. de la Perse*, III, pl. 16 ; Fellows, *Account*, pl. facing p. 174 ; Prachov, pl. 6, B, d.

- B 296.** Panther (?) to l., with r. paw raised. The l. bottom corner rejoined. The head and r. fore paw much injured, the features weathered.

Ht. .77. L. 1.51. Prachov, pl. 6, A, b.

- B 297.** Bull to r. with head down. The slab is made up of several fragments rejoined and the r. side is very fragmentary, all the front, except a piece of the back of the neck, and parts of the fore legs, being missing.

Ht. .77. L. 1.45. Prachov, pl. 6, A, f.

- B 298.** Bearded satyr crouching to l., the l. arm advanced in front of the face and bent at the elbow. A joint cuts off the r. leg and the r. arm and top of the back are broken away. The left leg is doubled under him as on B 292. The face also seems similar to that of B 292, but the details are lost ; the body and l. arm are also damaged.

Ht. .77. L. .94. Prachov, pl. 6, B, g.

- B 299-
B 306.** A frieze with cocks and hens, recovered from the Acropolis wall. Three complete slabs of varying length and five fragments are preserved, making a total length of 8.56 m. ; the height is .42. The slabs are worked with a concave face sloping inwards from the edges. The carving is in low flat relief ; no trace of colour is now visible. The work is careful and shows study of nature.

The greatest popularity of poultry as a decorative element in Greek art may be laid in the sixth century B.C., the period apparently of an intensification of their economic importance (Keller, *Antike Tierwelt*, II, p. 132). The general technique and the flat planes of the modelling suggest a fairly early date for the present frieze ; it may be compared with the Sphinx reliefs B 290, B 291, also with the friezes of poultry which are common on Attic cups of the sixth century B.C. (*cf. Corpus Vasorum Ant., Gr. Brit.*, 74, nos. 4, 5, 6 and 78, no. 3), and with representations on Chalcidian vases (Rumpf, *Chalkid. Vasen*, pls. CXVII, CLIX, etc.). A date in the late sixth century B.C. seems probable for the slabs. The birds on the Harpy Tomb are in higher relief and less carefully executed.

Blyth (in *Ibis*, 1867, p. 157) points out that the birds on the frieze 'are true jungle-fowl in appearance, like the domestic races of Burma, the Philippines, and Tahiti.' See also *Encycl. Brit.*¹⁰ s.v. Fowl.

Grey limestone, similar to but less coarse than B 292-298. Smith, no. 82; *Synopsis, Lycia*, nos. 9-16; Brunn-Bruckmann, 103; Collignon, *Sculpt. gr.*, I, pp. 251, 268; Fellows, *Account*, pl. facing p. 174 (two slabs, B 303 and 304), and *Travels*, p. 496; Friederichs-Wolters, nos. 136-144; Klein, *Ges. d. gr. Kunst*, I, p. 326; Lethaby, *Gr. Buildings in the Brit. Mus.*, p. 198, fig. 202; Picard, *Sculpt. ant.*, p. 300; Reinach, *Répertoire de Reliefs*, I, p. 468, bottom.

- B 299.** Fragment with joint on r., the surface much weathered. Cock standing to r.; end of tail missing.
L. 63.
- B 300.** Fragment with joint on l., perhaps also on r., in which case the slab is complete. Cock fighting, jumping with head down to r. The upper edge and head damaged; the surface well preserved.
L. 68.
- B 301.** Fragment with joint on r. Cock feeding to l., the front of the head missing. Good surface.
L. 83.
- B 302.** Fragment with joint on r. On the extreme l., tip of tail of a hen to l.; then a hen walking to r., the legs injured. Good surface, with brown patina.
L. 65.
- B 303.** Fragment with joint on r. Cock walking to r.; end of tail missing. This slab is unfinished. Good surface.
L. 87.
- B 304.** Slab complete, save for some abrasures; the surface much weathered and pitted. On l., a hen feeding to r., then a cock feeding to r.
L. 147.
- B 305.** Slab, complete; the edges worn. Brown patina. On l., cock moving to l., the head worn; in centre, a hen standing to l.; on r., a hen standing to r.
L. 168.
- B 306.** Slab, in three fragments of which two join and the third almost certainly belongs. Good surface. On l., a hen standing to l.; on r., two cocks preparing to fight.
L. 175.
- B 307.** Fragment of slab with a relief of dancing women, recovered from the Acropolis. The r. edge of the slab and the bottom bed are preserved, the l. edge, the back, and the top bed (in part) are broken away. The slab may have formed part of a lintel; at the back on the bottom is part of a doubly

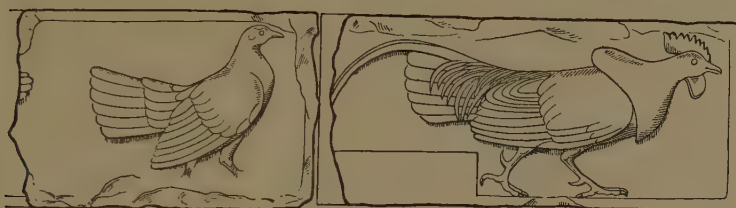


FIG. 183 = B 299-B 306.

rebated inset panel, perhaps the top of a false door of a tomb as on B 290, B 291. In this case the relief side would be on the interior. To r. of this rebate is an oblong cramp-hole, in which lead remains. At the top is a bed for a cross beam with a similar cramp-hole. The r. figure being cut by the edge, the fragment must belong to a continuous frieze.

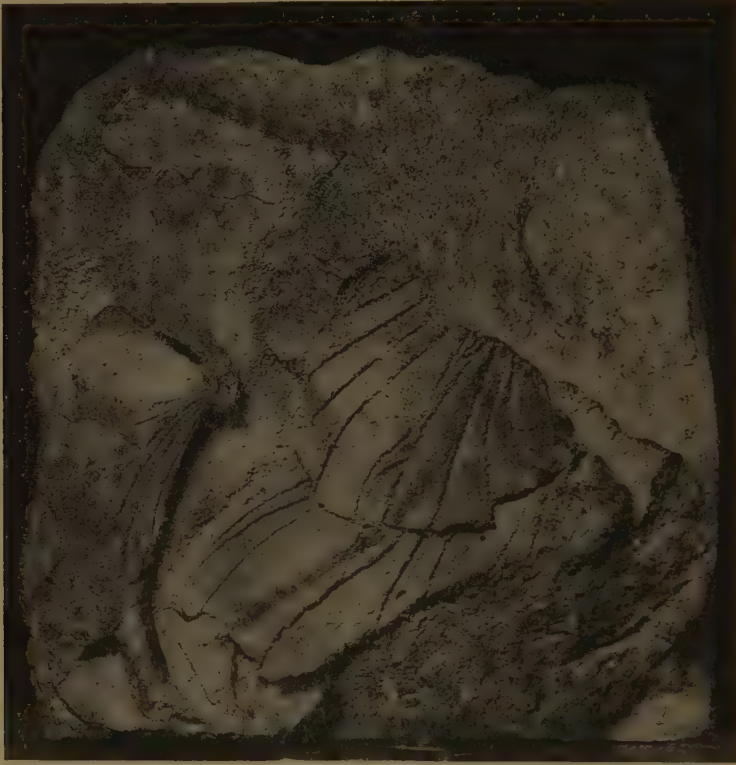


FIG. 184 = B 307.

In low relief, parts of two women, dancing, to r. Of the woman on the l. the l. hand holding up the drapery, the outline of the forearm, the l. edge of the body and the l. foot are preserved ; of the other, the r. arm, the r. foot, raised on the toes, and the drapery from the waist, a Doric chiton with long overfold ; the feet were widely separated ; the outline of the l. knee can be traced. Both figures wore sandals ; the foot of the r. figure seems to be trampling on the other. The drapery billows out on the r. figure ; the outline of the limbs shows through the chiton, which is carefully executed in flat folds ; what remains of the l. figure seems more formal in style. About 480 B.C.

Grey limestone, with brown patina. Ht. .40. L. .38. Smith, no. 95 ; *Synopsis*, *Lycia*, no. 22 ; Fellows, *Travels*, p. 497 ; Murray, *Gr. Sculpt.*, 2nd ed., I, p. 124, fig. 29 ; Prachov, pl. VI, B, i.

B 308. Narrow upright slab, perfect except for the l. top corner, which is broken away. In front in low and flat relief, two legs and part of the body of a couch or throne; the legs have insets with knobs, probably originally adorned with painted patterns. An incised line separates the body from the legs.

This type of chair leg begins in the sixth century B.C. (Richter, *Anc. Furniture*, p. 13).

Limestone. Ht. .71. L. .31. Smith, no. 85; *Synopsis*, *Lycia*, no. 21*.

[Compare Perrot and Chipiez, *Hist. de l'Art*, V, p. 304, fig. 211, for a sepulchral couch of similar pattern.]

**B 309-
B 314.** Seven fragments from sculptured friezes, recovered from the wall of the Acropolis; two appear to belong, making one complete slab and parts of five others. All come from a building, or buildings, of rectangular shape and with projecting beams, in imitation of wood construction, for which the collars remain on the slabs (*cf.* the reliefs from a tomb at Pinara, Smith, *Cat.*, 761-764). The subjects of the friezes, a scene of laying-out, and processions of walking figures, chariots and horsemen, are consistent with a sepulchral origin.

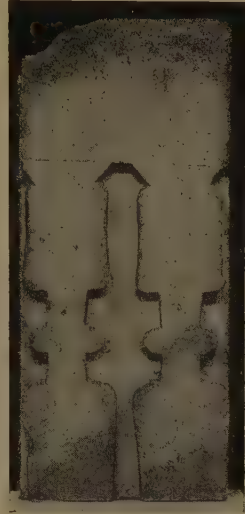


FIG. 185 = B 308.

B 309 and B 310, being left ends, come from different friezes; they are of unequal thickness, but agree in the height of the top moulding. B 311 is a right end of a third frieze, with a shallower top moulding and the remaining slabs agree in this detail; B 312 and B 313 are certainly to be grouped with B 311, forming a procession of horses and chariots; but as none of the friezes is likely to have been of great length, it is possible that B 314, which shows a walking procession, may have formed part of a fourth frieze corresponding with the third on the other side of the monument.

On the other hand, despite the structural differences, the scale of the figures is similar (the height of the standing figures on all is about .68) and the style is identical; the probability is that all the slabs originally belonged to the same monument. The angle grooves on the first two suggest that the slabs stood on the interior of the building and the *prothesis*-scene on B 310 and the corresponding slab B 309 may have come from the shorter ends and the remaining processional slabs from the sides.

The reliefs appear to date from about 470 B.C. In some details Persian influence is apparent. The conventional characteristics of earlier Ionic work in Lycia reappear in the fleshy cheeks, the heavy breast outlines, the love of crinkled drapery and in the flaccid pose of the seated figures (*cf.* the seated men on the Harpy Tomb); but the slender proportions, the small heads, the simpler forms of some garments and the frequent treatment of the hair as a

plain surface, leaving details to be indicated in paint, reveal the later age. Compared with the pediment sculptures of Olympia, with which they are roughly contemporary, the reliefs show a finished elegance in the execution of traditional themes, with little vigour or originality of conception.

B 309. Slab from the left end of a frieze; the l. edge is preserved, the r. side broken off. At the top on the l. is a sunk bed for a cross-beam. The surface is much weathered.

About the middle of the extant portion of the slab, at the bottom, is a rebated surface $\cdot 505$ wide and $\cdot 06$ deep at the bottom; this might be the top of a false door of a tomb. Near the r. end of this, a vertical groove $\cdot 125$ wide, $\cdot 03$ deep, crosses the slab. To the l. of the groove the surface is

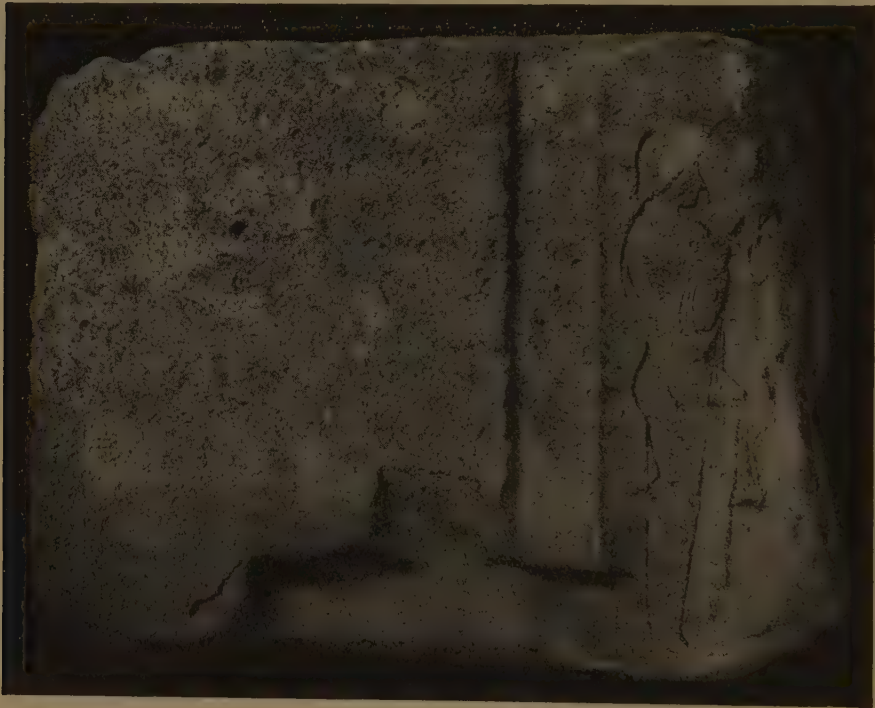


FIG. 186 = B 309.

plain. To r. of the groove was a frieze of figures in low relief, the first disengaged from the background at the l. side by a grooved line. Over the figures is a flat band $\cdot 13$ wide, the under edge curved into the relief ground. Below is a flat base moulding.

A woman wearing a long Ionic sleeved chiton and a cloak stands to r.; her r. hand is raised holding a flower, her l., before her, lifts an edge of the cloak. The drapery is in low flat folds, the upper part of the chiton is crinkled. The

hair was a raised surface with waved edge, the inner details destroyed. The features are of the same type as on the following slab. Before her is the back edge of the cloak of a second draped woman; the remainder of this figure is broken off.

White limestone. Ht. .84. L. 1.02. Thickness, .30. Ht. of relief ground, .70, of figure, .68. Smith, no. 88; *Synopsis, Lycia*, no. 21; Murray, *Gr. Sculpt.*, 2nd ed., I, pl. V, top r.; Prachov, pl. 6, B, h; Wolters in *Jhb.*, 1886, p. 83, fig. at bottom of page.

B 310.

**PLATE
XXIX.**

Slab from the left end of a frieze; the l. edge preserved, the r. side broken away. On the l. side the slab is cut away at the bottom for a projecting beam. At the top it is similarly cut away, but the r. edge of the cutting is oblique and on the front of it is a small sinking as for a key to the beam; at the back is an oblong cramp-hole and a wide bed-sinking, probably for wall attachments. To the r., at the back, the top shows another cramp-hole and a second bed-sinking; a narrow channel, as if for pouring metal, crosses to the front from this (the fig. in Wolters, *l.c.*, middle, omits the second cramp-hole).

The left of the front is plain, save that a vertical groove .07 wide by .025 deep runs down near the l. edge. On the r. is a frieze of figures in low relief; above them, a flat band .13 high, the lower edge curved into the relief ground. This band extends across as far as the groove, and there are indications of working, which suggest that the relief is unfinished and that it was intended to prolong the frieze one figure farther to the l., to end closer to the groove, as on B 309. Below the frieze is a flat base moulding.

The frieze represents a funeral scene. On the l. a boy attendant stands to r., with r. hand at side, l. hand in front holding a cloth. The torso is in three-quarter profile; the l. leg is advanced. His hair is short on the neck and delicately waved. The features are well preserved, and show a long nose, receding chin and full cheeks with a smiling expression. The eye is set straight, but only lightly incised, details being given in paint. The ear is not shown plastically. The dress consists of a short ribbed chiton with elbow-sleeves and double girdle, through which one end of the chiton is drawn; the lower edge is drawn up with a zigzag edge over each thigh; the feet are bare. In front, on the near side of him, is a stool.

To r. of him is a couch upon which a corpse is laid out; of this only the end is preserved, including one leg of the couch with an end of a mattress and a coverlet above it, and the bare upturned left foot of the corpse, behind which is a fold of drapery (? edge of a cushion). The leg of the couch has a straight upper half; it is then slightly inset and may have been intended to show a lotos ornament; beneath this it splays to a low base.

On the near side of the couch a woman stands to r., the r. edge of her drapery broken away, together with the forearms; the r. hand was raised to the front, holding some object; the l. drew up the drapery. She is shorter than the boy and wears a rounded cap with a long pendant tassel; the

ear is shown with a circular earring. The other features are as before. The body is draped in an Ionic chiton with crinkled sleeves and a mantle, passing over the l. and under the r. shoulder, drawn tight over the breast in flat parallel folds, hanging in zigzag folds at the back. The feet were bare.

White limestone. Ht. .85. L. .77. Thickness, .18. Ht. of relief, .705. Ht. of figures, .68. Smith, no. 87; *Synopsis, Lycia*, no. 22; Cesnola, *Cyprus*, pl. XVI; Friederichs-Wolters, no. 135; P. Gardner, *Sculpt. Tombs of Hellas*, p. 74; V. Müller in *Ath. Mitt.*, 1921, p. 51; Murray, *Gr. Sculpt.*, 2nd ed., p. 126, pl. V, top left; Prachov, pl. 1, fig. 2; Reinach, *Répertoire de Reliefs*, I, p. 469; Wolters in *Jahrbuch*, 1886, p. 83, fig. at top.

B 311-B 313 belong to a frieze of horsemen and chariots; B 311 gives the right end. Above the reliefs is a flat band, .82 in height, the underside sloping more sharply into the ground than on B 309 or B 310; the band is cut away semicircularly to receive the heads of mounted figures. Below is a base-line. The bottom is pierced by rectangular holes about 1.42 apart, with raised collars, to admit the passage of projecting beams. PLATE
XXX.

Limestone. Ht. .85. Thickness, .18. Ht. of relief ground, .74, of standing figures, .69. Total length preserved, 3.90. It may be assumed that the design was symmetrical, a chariot group followed by a horseman; in this case the length of the slabs preserved, when complete, was about 6.40.

Smith, no. 86; *Synopsis, Lycia*, nos. 17-20; Fellows, *Account*, pp. 173, 178, pls. facing, and *Travels*, p. 495; Benndorf, *Reisen in Lykien*, I, p. 88; Brunn-Bruckmann, 102; Buschor, *Skulpt. des Zeustempels zu Olympia*, p. 36; Cesnola, *Cyprus*, p. 260, pl. XVI; Collignon, *Sculpt. gr.*, I, p. 267; Friederichs-Wolters, 131-134; P. Gardner, *Sculpt. Tombs of Hellas*, p. 74; Klein, *Ges. d. gr. Kunst*, I, p. 325; Langlotz, *Frühgr. Bildhauerschulen*, p. 105; Mackenzie in *Festschr. für O. Benndorf*, p. 161, n.; Mendel, *Constantinople Cat.*, I, pp. 70, 280; Murray, *Gr. Sculpt.*, 2nd ed., I, p. 125, pls. III-V; Nachod, *Rennwagen*, p. 8, n. 9; Prachov, pl. 3; Reinach, *Répertoire de Reliefs*, I, p. 469; Schlözer in *Röm. Mitt.*, 1913, p. 180; Strong, *Apotheosis and After Life*, p. 264, n. 68; Winter, *Kunstgesch in Bild.*, I, 8-9, pp. 260-1; Wolters in *Jahrbuch*, 1886, p. 84.

B 311. Right half of a slab, giving the right end of the frieze. At the r. end is a plain raised surface, .22 wide; near the top half, this is slightly prolonged laterally, as for a tenon. Above and below at the r. end the slab is cut, to allow passage for a wide projecting beam.

An elderly man is seated in a huddled-up attitude on a stool or chair in a low flat cart moving to r., drawn by two horses. The slab is broken off through the wheel, and the back and head of the man are missing. The pose, however, suggests an old man. His arms are extended to hold the reins, which were of metal, now missing; the hands are broken away; he wears chiton and mantle. The cart is a simple structure with a pole and is drawn by a pair of horses with doubly-plumed top-knots, neck-bands, and tasselled tails. The hame is shown over the neck-band, with an arrow-head ornament; the details are clearer on B 313.

The surface is weathered and the heads and legs of the horses are much injured. There is a beam aperture between the wheel and the horses' hind legs.

L. 1·25. Smith, no. 86·1; Fellows, pl. facing p. 173, top; Wolters, *l.c.*, fig. [Fellows observes that the top-knot, which all the horses wear, has a parallel on the Persepolitan marbles.]

B 312. Left half of a slab, the left edge preserved with a raised joint, the r. side broken away. The surface is in fine condition, with brown patina. On the r., part of a chariot group; the rear half of a wheel and the loose end, with zigzag folds, of a mantle hanging over the shoulder of a standing figure. Behind this a young groom leads a horse, walking on the far side. He wears a short chiton and is bareheaded and barefooted; the hair is a plain raised surface; the details of the hair and of the eye must have been rendered by paint; the nose is long, the ear is set obliquely. The horse has a saddle-cloth and girth, a single-plumed top-knot, bridle, high mane treated as a solid mass in two tiers, and tasselled tail. The r. forearm of the groom appears over the saddlecloth holding the reins, which are plastically rendered, and a short whip.

This fragment does not appear to be the missing l. half of B 311, but part of another slab. The standing figure on the r. should be the charioteer, whereas the old man on B 311 holds the reins. There is also no trace of the floor of the car.

L. ·91. Smith, no. 86. 2; Collignon, *l.c.*; Murray, *op. cit.*, pl. IV; Preedy in *J.H.S.*, 1910, p. 148, fig. 5.

B 313
(a and b). Two fragments which belong together with a slight gap on the surface; the r. edge with a raised joint is preserved, and possibly fits on to B 312; the left edge with the tail of the rear horse is lost, about ·18' being required to complete the slab. The r. fragment shows the surface in excellent condition with brown patina; the l. is somewhat weathered.

On the r. is a chariot drawn by two mares, their equipment being similar to the horses on B 311, except that the top-knot has a single plume. The chariot has an eight-spoked wheel, a high front with an external brace and sloping side with a broad rail terminating in a loop. In it are two persons, an old man and a young charioteer. The former has long hair bound by a ribbon and a long pointed beard with horizontal rows of curls; he wears a chiton with full, long sleeves and a mantle. He is seated with shoulders rounded and his hands are extended, the l. holding up a pomegranate flower, the r. a libation-bowl. On the far side the charioteer leans forward, his hands extended to hold the reins; these were of lead and were found in position by Fellows (*Travels*, p. 396). He wears a chiton; the details of his head, of which the middle is lost at the gap, are similar to those on B 312.

On the l. a youth follows riding a spirited horse; he wears a short-sleeved crinkled chiton and a mantle wrapped about him over the l. shoulder, the end flying loose; long hair falls on his shoulders; his face is weathered. The

horse has a double top-knot, reins (plastically rendered), and a saddlecloth with collar and girth; by error the reins are shown on the same side of the neck. The l. edge of the slab with the tail is broken away. Between the fore legs of the chariot horses and under the hind legs of the last horse are beam apertures, to which the hoofs are adjusted.

L. of r. frag., .87, of l. .95, of whole slab as preserved, 1.85. Smith, no. 86. 3, 4; Fellows, *Account*, pl. facing p. 173, middle; Collignon, *l.c.*; Murray, *op. cit.*, pl. III (r. half).

B 314. Part of slab; neither edge is preserved, and the surface is much weathered. In dimensions and top-moulding, this slab corresponds with B 311-B 313. The design shows a row of standing men moving to r., all beardless and wearing long crinkled chitons with long sleeves and mantles worn over the l. shoulder. The feet and heads are bare. The features are much damaged, but the outline of the face of the fourth figure remains, showing a type similar to that of the preceding slabs. Seven figures are preserved wholly or in part; beginning from the r., they are: PLATE
XXXI.

(1) Edge of draped leg of figure to r.;

(2) Man moving to r., body to front; the upper part is much defaced, but the head may have turned to l. as (4). The l. arm holds a spear over the l. shoulder, the r. arm held a whisk horizontally across the body;

(3) Man moving to r., carrying a spear across the l. shoulder, supporting it with both hands clasped. His head is slightly bent;

(4) Man moving to r., with the body to the front and the head turned back to l.; he carries a spear on his l. shoulder, his r. hand holds a whisk downwards at his l. side;

(5) Man moving to r., with a spear on his l. shoulder, his r. hand holding up a whisk before him;

(6) Man moving to r. with spear held in r. hand on r. shoulder and l. hand holding up a fold of the cloak before him;

(7) Man to r., holding a spear; only the front is preserved.

L. 1.16. Smith, no. 86. 5; Fellows, *Account*, pl. facing p. 177. Other literature as for B 311, etc.

B 315. Fragment of a colossal lion, comprising l. side of face, l. side of mane and part of l. shoulder. The r. side is split away, but the figure was probably worked in the round and may have come from a tomb.

The mouth is widely opened; the nose and lower jaw are injured. The face is sharply framed by the mane which is conventionally rendered with rows of leaf-shaped curls doubly grooved and prolonged backward along the spine; several pieces were worked separately and attached. There is a deep oblong inset where the ear was affixed; above and below this, drill-holes indicate where pieces of curls were attached; on the underside an entire row

of curls was thus applied. Though formal in treatment, this fragment need not be earlier than the fourth century B.C.

Limestone. Ht. .485. L. .68. Smith, no. 84; *Synopsis, Lycia*, no. 143*.



FIG. 187 = B 315.

B 316- Statues of standing women, recovered from the wall of the Acropolis.

B 318. All three correspond generally in scale and style; two draw up the drapery with the r. hand, one with the l., suggesting an antithetical arrangement. It is possible that they formed part of an architectural series, like the Nereids of the Nereid Monument.

Synopsis, Lycia, nos. 28-30. Fellows, *Travels*, p. 497; Buschor, *Sculpt. d. Zeus-tempels zu Olympia*, p. 37; Furtwängler in *Arch. Stud. H. Brunn dargebracht*, p. 81 (= *Kleine Schriften*, I, p. 325) and in *Meisterwerke*, p. 38 (= *Masterpieces*, p. 23). Kjellberg, *Studien zu d. attischen Reliefs*, p. 4; Langlotz, *Frühgr. Bildhauerschulen*, pp. 127, 170; Pfuhl in *Jahrbuch*, 1926, p. 14; Rodenwaldt in *Jahrbuch*, 1926, p. 238; Schrader, *Pheidias*, p. 159.

B 316. Statue of woman standing, of life-size. The head, neck, and tops of the shoulders, both arms and the feet are missing. The front of the l. leg has been rubbed flat. The statue is in three fragments joined, with some gaps on the surface, across the hips and under the breasts.

The woman faced the front, the weight on the l. leg, the r. withdrawn. The trunk is worked very squarely and the proportions are elongated; the breasts are small and high and the abdomen is very long. The r. hand held up a bunch of drapery, the l. arm was bent at the elbow and the l. hand was laid on an edge of the drapery at the l. waist, where part of it, including two outstretched fingers, remains; these fingers are very small in comparison with the height. The dress is a long chiton, which is drawn up on the r. side towards the hand in straight corrugated folds and is worked in similar folds,

PLATE
XXXIII.

like a column, at the sides and back above the feet. The chiton is low on the neck and appears to have been of the Doric pattern; the edge of the overfold in front cannot be seen but may have run along the fracture. The edges fall with zigzag borders down the front from each shoulder; at the back the overfold is prolonged to fall in a flat mass with shallow horizontal folds down the back, ending below the knees. Over the top of this appears the end of the hair which fell on the shoulders in a circular sweep.

Both in proportions and in execution this is the least advanced of the three, and the treatment of the drapery in high relief with rigid folds suggests an earlier date than the other two.

Coarse-grained white marble with blue veins. Ht. 1.20. Smith, no. 98; Buschor, *op. cit.*, fig. 19; Prachov, pl. 2, fig. 4; Reinach, *Répertoire*, p. 195. 9; Schrader, *Phedias*, fig. 134, on right.

- B 317.** Torso of woman of life-size, from neck to waist; both forearms are missing and there is an abrasion down the r. breast. PLATE
XXXII.

The woman stood to the front, the l. foot advanced. She wears a chiton with overfold, the ends falling in zigzag borders down each side of the shoulders. A seam is shown on the upper part of the arms, which are covered with drapery to halfway down the biceps; the l. arm is slightly bent at the elbow, the l. hand was at the side drawing drapery across; four low concentric folds sweep across from below the overfold; the r. arm lies away from the side, broken from above the elbow. Down the r. side the edge was originally painted

The neck is slender, the breasts prominent, the body forms broad and flat; the drapery low and clear-cut, the modelling fresh. About 470 B.C.

Coarse-grained bluish-white marble. Ht. .75. Smith, no. 97; Kalkmann in *Jahrbuch*, 1896, p. 21, n. 11; Langlotz, *op. cit.*, p. 127; Pfuhl, *l.c.*, fig. 13; Prachov, pl. 2, fig. 6; Reinach, *Répertoire*, III, p. 195. 4; Schrader, *op. cit.*, fig. 134, centre.

- B 318.** Statue of a woman, life-size. Head and neck, feet, all l. arm from socket, r. forearm and hand are missing. A fragment of the r. upper arm is rejoined with a plaster setting. The lower part of the legs was broken across and rejoined. The surface of the r. breast is injured. PLATE
XXXIII.

The woman stands to the front, the l. foot advanced. The l. hand is broken off below the shoulder, the r. hand held up a bunch of the drapery, which is drawn across the legs in shallow folds. The dress is a chiton with overfold and ends hanging from each shoulder with zigzag borders. The chiton is low on the neck where there is a small vertical crease in front; otherwise the upper surface is very flat; the breasts are high and small. At the back above the feet the drapery is worked in columnar readings, wider and flatter than on B 316.

Somewhat more advanced than B 317, but inferior in execution.

White coarse-grained marble. Ht. 1.25. Smith, no. 96; Buschor, *op. cit.*, fig. 18; Langlotz, *op. cit.*, p. 127; Pfuhl, *l.c.*, fig. 12; Prachov, pl. 2, fig. 5; Reinach, *Répertoire*, III, p. 185. 7; Schrader, *op. cit.*, fig. 134, left.

OTHER WORKS FROM ASIA MINOR AND THE ISLANDS
(B 319-B 325).

B 319. Statue of a standing woman, about half life-size. The head and neck are missing, also the legs and feet from below the middle of the thighs.

The woman stands to the front, the body balanced on both legs; the r. is slightly advanced and the l. correspondingly withdrawn. The l. hand holds a dove in front of her body between the breasts, its body to r., its head

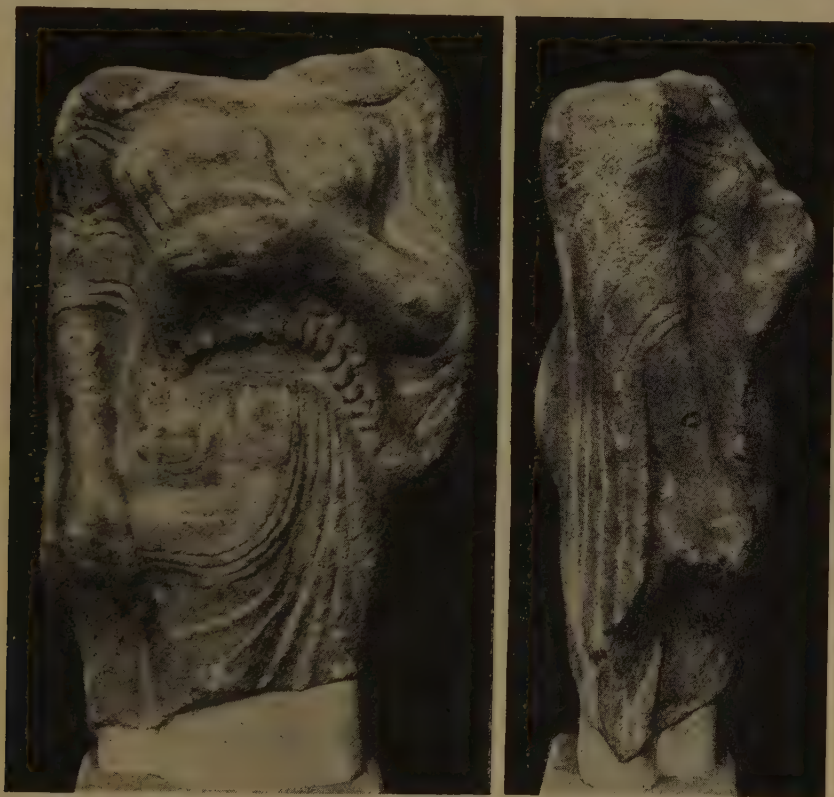


FIG. 188 = B 319.

to l.; the r. hand, down at the r. side, gathers up a knot of the drapery. The dress is an Ionic chiton with sleeves down to the elbow fastened in three places on the upper arm; long flaps fall from the end of the sleeves. The chiton is confined by a girdle at the waist, below which the folds are pulled over in a quadrant towards the r. hand; in the centre is a flat fold on which are traces of incised patterns for painting. Over the girdle the chiton is pulled up in an arch of rounded pleats, and above this is an overfold with border of rounded zigzags passing under the r. arm; at the back it

falls over the shoulders in a straight edge with low rounded folds, and a flat fold hangs down on either side. Over the chiton the rounded lappets of a bonnet fall on the shoulders in front. The back is well rounded, the chiton drawn tight to the body.

The surface is weathered in parts, but the general condition is good. Ionic work of about 520 B.C., somewhat rude in workmanship. *Found at Theangela in Caria. Acquired 1889.*

Large-grained white marble. Ht. .39. Smith, no. 50; Furtwängler in *Berl. Phil. Wochenschr.*, 1888, p. 1516, and *Meisterwerke*, p. 716, fig. 138; Kekulé, *Gr. Skulpt.*, 3rd ed., p. 55; Langlotz, *Frühgr. Bildhauerschulen*, p. 173; C. Smith in *Class. Rev.*, 1889, p. 139. For the site see also Judeich in *Ath. Mitt.*, 1887, p. 335.



FIG. 189 = B 320.

B 320. Statuette of a nude youth; broken off halfway down the thighs; chipped

on the l. breast and at the ends of the hair, otherwise in excellent preservation. Red paint can be traced on the lips and within the nostrils.

The figure stands to the front, the right leg straight, the left drawn back. The head turns slightly to the r. The hair is a solid flat mass, slightly parted in the centre, falling in a long plain surface with straight edge down the back. A fillet runs around the brow and is tied behind in a knot with hanging ends.

The forehead is low, the eye a long oval, the nose broad and long; the mouth small, the lips straight, the chin sharply pointed. The ears are very large and set high.

The body forms are full and rounded, and curved in outline. The shoulders slope heavily. The arms hang down at the sides, not separated from the body, and are thick and short; the fingers are clenched, thumb in front. The breast is slightly marked and neither nipples nor navel are indicated; the abdomen is protuberant, the pelvis very small.

Egyptian influence is visible in eyes and hair, while the general forms may be compared with the Rhodian statuettes B 330 ff. The stone is different in colour from that of the Cameiros series, and the statuette is probably Naucratic-Rhodian (see p. 182). About 560 B.C. *From Cnidus. Acquired 1893.*

Yellowish limestone. Present ht. .17. *Arch. Anz.*, 1894, p. 177.



FIG. 190 = B 321.

B 321. Base and feet broken from a statuette of a nude standing youth. The l. foot is complete, save for some abrasures on the toes, to above the ankle; of the l. foot only the toes and fore part are left. Red paint remains in the lettering.

The feet are parallel and practically side by side, the r. very slightly drawn back. The nails are carefully indicated, but the work seems to be of early date. The base is irregularly rounded. Around the top and on the l. side is inscribed:

ΕΥΑΡΧΟΣ ΜΕ ΑΝΕΘΗΚΕ ΤΟΙΣΙ ΔΙΟΣΚΟΥΡΟΙΣΙΝ. ΜΙΣΙΙΔΙΣ
ΟΚΕΤΙΣΙΔΙΣ

FIG. 191 = B 321.

Εὐαρχός με ἀνέθηκε τοῖσι Διοσκούροισιν. The forms are said to be characteristic of the alphabet of Melos and to indicate a date early in the sixth century B.C. *From Cnidus. Acquired 1893.*

Grey limestone. Found with the preceding, but does not belong to it. Ht. .05. Diam. .083. Marshall, *Gr. Inscr. in the Br. Mus.*, no. 1033; Blinkenberg, *Den Knidiske Affrodite*, p. 40, fig. 10; Collitz-Bechtel, *Gr. Dialektinschr.*, no. 5788; S. Reinach in *Rev. Arch.*, 1896 (III, 28), p. 236.

- B 322.** Fragment of a foot from a colossal statue together with part of the plinth in the same block. The fragment consists of the four greater toes of the left foot. The end of the great toe and all the top of the fourth are split away and the others are weathered. The work is primitive, the toes being shown as cylinders with rounded ends decreasing successively in size. The plinth has the r. front corner broken off, and the upper half is weathered, but the surface is preserved in the lower part of the front and on the sides; the l. side is rectangular, the r. side obtuse, with the front. There is a large dowel hole

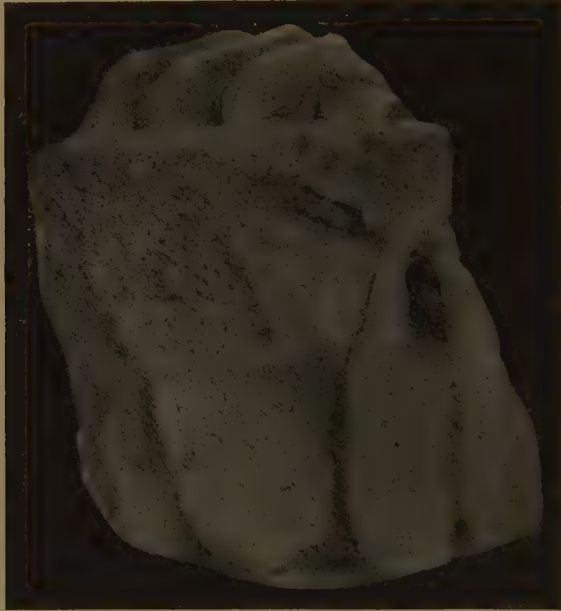


FIG. 192 = B 322.

in the middle of each side. The back is broken away. The bottom is a roughly worked bed, with an uneven surface. *From Delos. Found in 1818 by W. Kennard. Presented by Capt. J. Murray of H.M. Sloop "Satellite," 1819.*

[This fragment is part of the colossal statue dedicated by the Naxians to Apollo at Delos, of which the base remains *in situ*; it is inscribed on the one side τοῦ αὐτοῦ λίθου εἰμὶ ἀνδρίας καὶ τὸ σφέλας: 'I am of the same stone both statue and base.' The form of the letters is of the early sixth century B.C. On the other side is inscribed, in characters of a later date, Νάξιοι Ἀπόλλωνι. The figure is generally identified with the "great statue of the Naxians" which, according to Plutarch (*Nicias*, 3), was overturned by the fall of a brazen palm-tree which had been dedicated by Nicias in 418 B.C. The date of this fall is unknown.

The statue represented the god as nude and standing with the l. foot advanced and the forearms bent forward. The long hair fell on the shoulders and was embellished with curls in metal; round the waist was a metal belt. Besides the base and the fragment of foot here described, two fragments have been found at Delos, at some distance from the base; the torso from neck to waist, and part of the thighs; Deonna, *op. cit.*, figs. 84 (base), 85, 87, 88 (torso), 86, 89 (thighs); Reinach, *Répertoire*, IV, p. 45, 2, 3.

The first modern traveller who saw the statue was Bondelmonte (about A.D. 1420), who found it prostrate, and says that he made an unsuccessful attempt to set it up (*Liber Insularum Archipelagi*, ed. Sinner, p. 92, and see *Rev. Arch.*, 1883, I, p. 79). In 1445 Cyriac of Ancona sketched the base with one foot still in position (*Bull. d. Inst.*, 1861, p. 182). The head was still intact in 1655 when Thévenot saw it (*Voyages*, Paris, 1689, I, p. 332), but had disappeared by 1675, when Spon heard that a little time previously a *proveditore* of Tinos had sawn the face away (*Voyage de Dalmatie*, etc., Lyon, 1678, I, p. 179), and Wheler in the same year recorded a tradition that head, hands, and feet had been carried off by an Englishman of the name of Mr. Simon, in 1672, and that previous to this the statue was upright on its base (*Journey*, p. 56); this last detail is obviously a fiction. Tournefort in 1700 found only the fragments extant at present (Engl. ed. of 1740, vol. I, pl. facing p. 303); they were seen by Leake in 1806, afterwards lost to view, and finally recovered by L. Ross in 1835. On the whole history see S. Reinach in *B.C.H.*, 1893, pp. 129-144; further bibliography is given in Deonna, *op. cit.*, pp. 198, 199. For the inscribed base see Homolle in *B.C.H.*, 1879, p. 2; Roberts, *Intro. to Gr. Epig.*, p. 67, no. 27; Collitz-Bechtel, no. 5421.]

Naxian marble. Ht. of plinth, .64. L. of great toe, .35. Smith, no. 130; *Synopsis*, 1827, Room 14, no. 103; Stuart, 2nd ed., III, p. 127, and IV, Delos, pl. 4, fig. 2; Deonna, *Apollons archaïques*, pp. 194 and 198, fig. 90; Loewy in *Jahreshefte*, 1909, p. 282, n. 139; Murray, *Gr. Sculpt.*, 2nd ed., I, p. 172; S. Reinach in *B.C.H.*, 1893, p. 141; Sauer in *Ath. Mitt.*, 1892, p. 42; A. H. Smith in *J.H.S.*, 1916, p. 286.

B 323. Head of a youth broken from a statue slightly over life-size. The whole of the back is splintered away, leaving only the face and the front of the head. The r. cheek is split away from the outer corner of the eye; the l. side is split in front of the ear. The r. side of the chin is broken off; the nose, lips, and eyes are rubbed flat, and the surface weathered everywhere, except for patches on the l., at the corner of the mouth, under the eye and on the top of the hair, where the original finish may still be observed.

The head is beardless and probably male. The nose was long and thick, the cheeks full, the forehead sloping; the lips delicately curved, the upper bent downwards at the corners. The eyes were oblique, the eyeballs protruding and defined by incision. The hair was drawn back in a fringe of short narrow knobbed tresses, from under which it fell down the back of the head in longer tresses (*cf.* B 283).

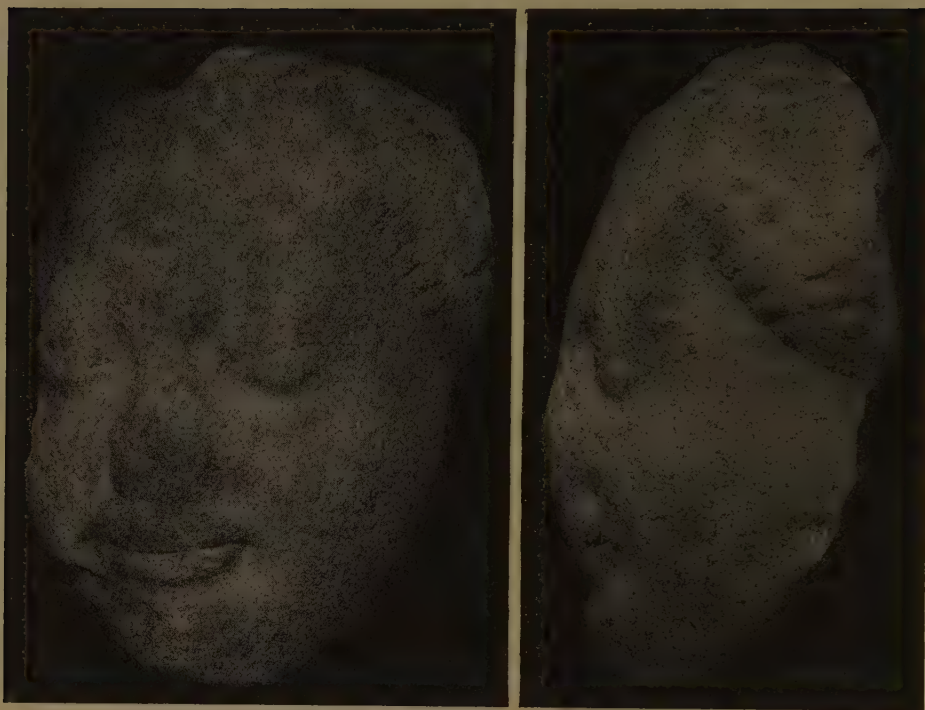


FIG. 193 = B 323.

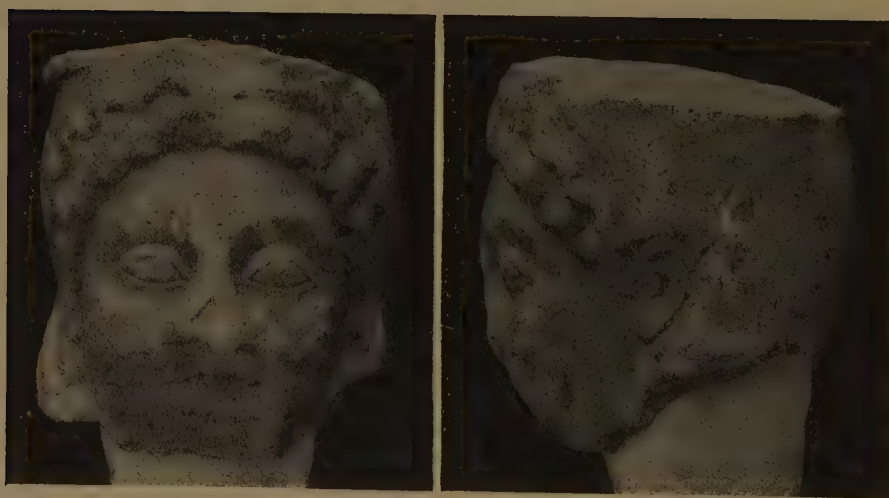


FIG. 194 = B 324.

Despite its mutilated state, the head can be recognised as a superb example of the Milesian school. It is somewhat later than B 283, dating from about 530 B.C. *From the Temple of Apollo, Calymnos. Excavated by C. T. Newton, 1855.*

Coarse-grained white marble. Ht. .22. Smith, no. 51; Newton, *Travels and Discoveries*, I, p. 307; Collignon in *Gazette Arch.*, 1886, p. 239.

- B 324.** Female head under life-size, broken from an architectural support. The top is split away, but is broadened out as if the calathos of a Caryatid surmounted the head. Two rows of flat waved curls surround the forehead; beyond these the hair is covered by a plain cap; at the back hair escapes from this in waved tresses with a piece brought forward under the ear. The eyes are large with raised eyeballs and lids. The nose, which was broad, is flattened and the lower part of the face, including nostrils, mouth and chin, is split away. Island Ionic; late sixth century B.C. *From C. T. Newton's excavations.*

Parian marble. Ht. .12.

- B 325.** Statue of a nude standing youth, less than life-size; from the base of the neck to below the knees is preserved, the head and lower legs being missing. Both arms are broken away above the biceps. Except for minor abrasions, the surface is in excellent condition.

PLATE
XXXIV.

The youth stands to the front, balanced on both legs, the r. slightly drawn back. The arms were at the sides, the forearms bent forward to reach the front of the thighs, where the points of attachment remain. The hair was short, as no trace remains on the neck.

The bony structure of the chest is heavily emphasised, in contrast with the remainder of the modelling, the other body forms being slender and soft. The collar-bones are prominent; the shoulders are narrow and sloping. The breasts are high placed and in high relief, which is carried back to the armpits; both nipples are chipped, but were originally large. The lower edge of the ribs is strongly outlined; the navel is eye-shaped, the lower abdomen and the hips are long and narrow. The thighs and legs are square-cut in section. At the back the shoulders are flat and the pelvis prominent, the spine slightly incurved.

The statue is generally recognised as Ionic in origin ('Island-Ionic,' Studniczka; 'Samian,' Langlotz). It appears to date from the closing decade of the sixth century B.C. *Found in the dromos of a tomb at Poli-Tes-Chrysochou, Cyprus (Necropolis II, Grave xcii). Acquired 1887*

Parian (?) marble. Ht. .72. The same tomb contained, *inter alia*, a silver coin of Idalion dating before 500 B.C. and black-figure vases. Smith, no. 207; Collignon, *Statues funéraires*, p. 83; Deonna, *Apollons archaïques*, p. 238, no. 141, *et passim*; Furtwängler, *Coll. Sabouroff*, I, p. 54, n. 1; Herrmann, *Gräberfeld von Marion*, p. 22; Langlotz, *Frühgr. Bildhauerschulen*, pp. 109, 118; Markides in *J.H.S.*, 1913, p. 49;

Müller, *Nacktheit u. Entblössung*, p. 113; Murray, *Handb. of Gr. Arch.*, p. 246, fig. 83; Myres and Ohnefalsch-Richter, *Cyprus Mus. Catalogue*, p. 30; Ohnefalsch-Richter, *Kypros, Bible and Homer*, p. 361, pl. XXVII, 3a and b; Orsi in *Mon. Ant.*, I, p. 795, n. 4; Perrot, *Hist. de l'Art*, VIII, p. 400, n. 2; S. Reinach, *Chroniques d'Orient*, I, p. 559, and in *Rev. Critique*, 1889, p. 285, n. 1, and *Répertoire*, II, p. 78. 3; Studniczka in *Jahrbuch*, 1911, pp. 125, n. 4, and 153.

RHODES (B 326-B 390).

The early sculptures from Rhodes may be divided into two classes: the first comprising miscellaneous finds and composed of pieces imported into the island; the second a group of statuettes in limestone, most of them native to the island and mainly excavated on the Acropolis of Cameiros

B 326. Head of a woman, broken off at the base of the neck from a statue of nearly life-size. The face is much injured, the cheeks and chin being abraded and



FIG. 195 = B 326.

the nose flattened. There was a hole about 4 cm. deep on either side of the scalp for the spike of a *meniskos*; the head has split away over the l. ear from the l. hole; the back of the crown is also missing. The surface on the extant portions is in good condition.

The hair is worked as a mass; it is parted in the centre and bound with a flat ribbon; over the forehead it is worked in narrow parallel strands, with a flat waved fringe; on either side of the parting a spiral curl is shown. On the crown and within the circle of the ribbon it is worked in slightly undulating tresses, indicated by straight incised lines, and it falls low on the neck with a straight edge, the sides similarly incised, the centre entirely plain.

The features are much defaced but were of an early type; the eyes wide and set at an acute angle; the tear-duct is delicately worked and the eyebrows arch strongly. The nose was short, the mouth large and deeply bowed. The ears are small and carefully worked.

Island Ionic work, about 540 B.C. *From Rhodes. Salzmann and Biliotti, 1864.*

Parian marble. Ht. .225. Smith, no. 52.

B 327. Head of woman broken from a statuette under half life-size; traces of drapery remain on the neck. The tip of the nose is injured.

The hair is parted in the centre, drawn back over each temple in a thick fringe, indicated by crossed incisions, and then knotted at the back of the crown. A cloth is wrapped round the head, leaving the crown bare and drawn across over the forehead as a fillet, the ends being knotted behind. On the ears are Cypriote ear-caps with pendant rosettes over the lobes. The features are of the conventional Cypriote type, carefully rendered. The eyes are long pointed ovals with curved inner angles; the l. eye is set above the r.

Cypriote late archaic work; early fifth century B.C. *From Rhodes. C. T. Newton, 1857.*

Grey-brown limestone. Ht. .121. Smith, no. 53.



FIG. 196 = B 327.

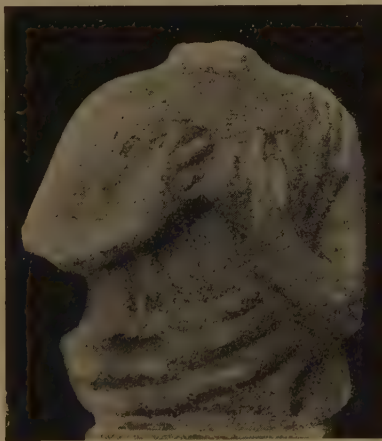


FIG. 197 = B 328.

B 328. Female torso from neck to waist. The head was worked separately and inserted in a socket. The hair fell down the back in a long mass with rounded edge. The dress is a sleeveless chiton cut low at the neck, drawn tight over the breasts and falling below in vertical folds; over the left shoulder is a cloak, which crosses the body at the waist in three parallel folds. The arms are bent up at the elbows, the hands holding a flower (?) between the tips of the

fingers in front of the breasts. The r. forearm has lost its surface. The body forms are thick, with heavy breasts. Traces of paint remain over the upper part.

Rough work, not earlier than mid-fifth century B.C. ; a late version of an earlier type. *From Rhodes. Biliotti, 1874.*

Parian marble. Ht. .095.

- B 329.** Alabastron. Long tapering body, flat rounded lip ; the upper part is in the form of a woman, the head covered by a long wig, from which rises the mouth of the vase. The eyes are large and oblique, the upper lid angular ; the nose is aquiline (the point abraded) ; the lips are delicately worked and slightly curved ; the chin is pointed ; the r. cheek is split away ; the ears are merely blocked out. The neck is long. The r. hand held a lotos flower between the breasts ; the l. arm hung at the side, the fingers clenched, holding an object. The l. side is much injured by weathering and most of the arm above the wrist, which is sleeved, is missing. The r. breast is also injured. The modelling of the r. arm is of advanced style.

PLATE
XXXVI.

A late example ; second quarter of the sixth century B.C. *From a tomb at Cameiros. Salzmänn, 1861.*

White alabaster. Ht. .357. Maximova, *Les vases plastiques*, II, pl. 36, no. 135, pp. 128 and 177.

[A similar alabastron from Rhodes is in Berlin : Furtwängler in *Jahrbuch*, 1886, p. 156 ; Koerte, *Gordion*, p. 126.]

LIMESTONE STATUETTES, MAINLY FROM THE ACROPOLIS OF CAMEIROS.

Cameiros, on the west coast of the island, is believed to have been forsaken by its inhabitants about 408 B.C. upon the foundation in that year of the city of Rhodes. The site was excavated between 1859 and 1864 by Salzmänn and Biliotti. No complete account of the excavations has been published, but Biliotti's MS. reports and diary are preserved in the Departmental Library. It is not possible to identify the exact finding-place of the various sculptures from the data contained in the diary ; the bulk of them came to light between March 25th and April 15th, 1864, in the earth filling between parallel walls or foundations on the plateau or Acropolis of the ancient city, in close proximity to a well which yielded many objects in ivory and other materials.

' It is to be observed that not a single piece of ivory has been found on the top of the hill nor between the walls D, E, while not a fragment of statuette of white stone has been discovered in the well, a fact which clearly proves that these different objects have been purposely put in the respective places from which they have been extracted ' (Biliotti, *sub die* April 1st, 1864).

With a few exceptions noted below, the sculptures from Cameiros form a homogeneous group, all of light grey limestone, and of small size, the largest being about a foot in height. B 390 from Lardos is similar, and other pieces

from Lindos found by Kinch are of the same type. Kinch implied that his specimens are Cypriote, and analogies exist between the early sculptures of Cyprus and the statuettes from Cameiros, not only in the choice of material but in the range of subjects. But the majority of the Cameiros series cannot be regarded as of Cypriote origin; the material is more gritty than that preferred for Cypriote sculptures; the nude Apollo-type is frequent, which is avoided in Cyprus; and the type of man holding a lion is not the Cypriote (on which see Myres, *Cesnola Coll.*, p. 172), but is one which recurs at Naucratis. The affinities of the group are more nearly with the Naucratis series of the following section, of which one class is practically identical with the Rhodian statuettes. Some differences in detail may be noted: the back at Cameiros, though flattened, is always finished; at Naucratis it is often merely sawn; the Cameiros head is broader than the Naucratis and the features are less emphatically rendered; but the chief characteristic of the Cameiros statuettes as compared with the Naucratis lies in their marked uniformity as a group, which implies that they do not extend over a long period of time.

The largest and best preserved are among the earliest. The section is flat, the limbs slender and sometimes ridged; the body forms are geometrical, the drapery surfaces rigid. The features are uniform—head tilted forward, broad face tapering to a pointed chin, long noses, straight eyes and small straight mouths. The hair is a raised surface, falling low on the neck. The arms hang stiffly down, the palms pressed against the thighs. A small group, of fragmentary examples, B 332, B 368, with the hands clenched, must also belong to an early period (*cf.* the Cnidus statuette B 320). A later phase shows the body more summarily treated and the face grows fuller, under East Ionian influence (B 334); the arms are raised holding attributes but are rarely separated from the body. In the latest period the coarse careless fabric of B 339 and B 358 is indistinguishable from Cypriote work.

Foreign elements are more pronounced than at Naucratis, where the colonists preferred to reproduce Hellenic types. Egyptian subjects are B 364-7, B 384-7, B 390, and possibly B 334; the slender curving bodies and the painted kilts of B 330, B 335, also the treatment of the hair, probably influenced by the bob-wig (on B 334, B 336, B 340 it is possible that the bob-wig is intended), show the influence of Egyptian models, of which B 389 may be an example. On the other hand the lion types B 335-6, B 370-1 and the seated types B 363, B 390 are referable to Anatolia. In the flattened section, the conical breasts, and other details, the tradition is continued of the primitive clay figures of Rhodes (Walters, *Cat. of Terracottas in the Br. Mus.*, B 130 ff.; and compare the background of B 359 with terracotta plaques such as B 117, B 159).

The statuettes appear to be contemporary with the earlier phase of the Cameiran painted vases (E. R. Price in *East Gr. Pottery, Classif. d. Céram. Ant.*, p. 11, and von Lücken in *Ath. Mitt.*, 1919, p. 62), also with early

plastic vases of the 'Gorgoneion' style (Maximova, *Vases plastiques*, p. 174, pl. XXIV, nos. 95, 96; *cf.* also the figure in Rome, *Conservatori Catalogue*, pl. 76, no. 20 and Beazley in *J.H.S.*, 1927, p. 146; drapery as B 340, but proportions more primitive than most of the group). A date about or even before 600 B.C. is therefore possible for the earlier statuettes, and it is improbable that the latest examples descend beyond 550 B.C.

Two pieces from the Acropolis are to be excepted from the series: B 388 is a Cypriote head of later sixth-century date, and the fragment B 389 is possibly Cypriote but more probably Egyptian. The flute-player B 338, which comes from a tomb, also appears to be Cypriote work. B 357 is another possible exception (a Naucratis export?).

The statuette from Cnidus B 320 and others from Naucratis (B 448-9, etc.), closely resemble Rhodian work, although of different stone.

Smith, nos. 54-75; Deonna, *Apollons archaïques*, pp. 39 *et passim*; Kinch, *Fouilles de Vroulia*, p. 14; Perrot, *Hist. de l'Art*, VIII, p. 325; Picard in *Rev. Arch.*, 1910 (XV), p. 85; Poulsen, *Orient u. frühgr. Kunst*, p. 92; Torr, *Rhodes in Anc. Times*, p. 109; and references below.

B 330.

Standing nude youth; broken and rejoined across the waist; both legs missing from above the knees, and restored; also the r. arm from biceps to wrist, l. shoulder and arm to above wrist. The l. side of the chest, the end of the nose and the l. eye are also injured. PLATE XXXV.

The figure stands to the front, the weight on both legs, the feet apart, the left leg advanced. The arms are separated from the sides and hang rigidly down, the fingers extended downwards pressed against the hips. The hair is a raised surface slightly parted in the centre of the forehead and falling behind on the shoulders, the end cut straight. The face is broad and tapering; the forehead low, the eye set straight in the face, with protruding eyeball. The nose is long and wide, the mouth small with straight lips; the chin pointed. The head is set forward on the neck; the face is long in profile; the ears large and carefully worked, the lower lobe being set high.

The shoulders are wide and slightly rounded. The chest is flat, the abdomen protuberant. The torso is slender with a well-marked circular sweep in outline from shoulders to hips, which are rounded. The navel is indicated by a shapeless mark. There is an incised median groove up the front. The back is finished carefully, but shows little modelling. There is a wide depression for the spinal column; the pelvis is very small. The fingers are long, with no detail. The legs are ridged; the knee-cap shows as a ridge with cross grooving.

The figure seems to have worn a kilt, painted red; traces remain above the waist and between the legs.

Limestone. Present ht. .254. Ht. as restored, .352. Smith, no. 55; Deonna, *Apollons archaïques*, no. 135, figs. 157, 158, and *L'Archéologie*, II, pp. 123 *et passim*, figs. 32, 65, and in *Festgabe H. Blümner*, pp. 113 and 124, fig. 1; Loewy in *Jahreshefte*, 1909, p. 283, n. 143, and in *Ath. Mitt.*, 1925, p. 35, n. 3; v. Lücken in *Ath. Mitt.*, 1919,

pp. 60, 62, pl. I, 3; V. Müller in *Arch. Anz.*, 1921, p. 231; W. Müller, *Nacktheit u. Entblössung*, p. 113; Poulsen, *Orient u. frühgr. Kunst*, pp. 92, 160; Reinach, *Répertoire*, IV, p. 42, 5; Rumpf in *Ant. Plastik*, p. 220.

- B 331.** Head, broken from a statuette, of type similar to the last; the surface worn and the features defaced.

Limestone. Ht. .055.

- B 332.** Fragment from waist to knee of nude standing man. The hands were pressed against the thighs, fingers clenched; the fingers of the l. and a trace of the r. remain. The l. leg was very slightly advanced and the legs are joined almost as far as the knee. The back is worked; the buttocks very flat. The stomach is rounded and the groin very slightly marked. The modelling seems more primitive than B 330, although the hands are closed

Limestone. Ht. .108. Smith, no. 57; Deonna, *Apollons archaïques*, no. 136, figs. 159, 160; Loewy in *Jahreshefte*, 1909, p. 283, n. 143.



FIG. 198 = B 332.

- B 333.** Fragment from shoulder to waist of man, as before. The arms were at the sides; the l. side is broken away. His hair falls low on the back, with rounded edge; lappets fall in front of the shoulder; below the neck is a raised surface (beard?)

Limestone. Ht. .054.

- B 334.** Upper half, to the waist, of nude youth, wearing a round wig falling on the back of the neck. Above this is coiled a snake in two folds, the tail falling in front of the r. shoulder. The features are abraded, but in general type were fuller than B 330; the nose was shorter. The arms are broken away; the shoulders wide and rounded. The body is a mere peg, curving out to the shoulders. A late example; probably representing a snake-charmer.

Limestone. Ht. .121. Smith, no. 58.

PLATE
XXXVII.

- B 335.** Youth standing with the left foot advanced, holding a lion head down before his r. leg; his l. hand seizes the lion's tail, his r. the lion's r. hind leg. Head, r. shoulder and arm and both feet are broken away; the r. hand remains on the lion's leg. The torso is slender with curved-in waist and broad shoulders, closely resembling B 330. The legs are very massive; the knee-cap is not shown. From waist to hip the body was covered with bright vermilion paint, to represent a kilt. The back is worked.

The lion is shown with tongue out, licking the man's l. leg, behind which

PLATE
XXXVI.

is the l. fore paw. The r. fore leg and r. hind leg are partially broken away. The mane is a raised plane, through which the ears project.

Limestone. Present ht. .248. Smith, no. 56; Deonna, *Apollons archaïques*, p. 64; Mallet, *Premiers Établissements des Grecs en Égypte*, p. 256, n. 3; Perrot, *Hist. de l'Art*, VIII, p. 327, fig. 140; Poulsen in *Jahrbuch*, 1906, p. 192, n. 103, and p. 205, and *Orient u. frühgr. Kunst*, p. 92; Reinach, *Répertoire*, III, p. 247, 9; Salzmann, *Nécropole de Camiros*, pl. X, r.; Torr, *Rhodes in Ancient Times*, p. 109.

[Cf. the Naucratic examples, B 448-9. The lion here, as in B 370-1, is of Hittite type; cf. Hogarth, *Carchemish*, I, pl. B 11 (top), and compare Myres, *Cesnola Coll.*, p. 172.]

- B 336.** Upper part to waist of youth holding a lion downwards before him; one paw of the lion remains; both arms and the l. shoulder of the boy are missing; his hair is parted in front and swells out like a wig on the shoulders. Round the base of the neck is the raised border of a chiton, which is prolonged down the shoulder to form the seam of a sleeve. The back is flattened.

Limestone. Ht. .085.

- B 337.** Fragment from waist to knee of a nude youth holding a lion downwards before him, as B 335, but in front of the centre of his body. Early style with thick tapering thighs, as B 333.

Limestone. Ht. .133. Salzmann, *Nécropole de Camiros*, pl. IX, r.

- B 338.** Flute-player; a youth, standing with bare feet on a plinth, holds the double flutes to his lips. He wears a round wig and a long splayed chiton. The mouth-bands are indicated by two stripes of red paint. The wig is black; along the sides and bottom of the chiton is a red border, which is doubled on the shoulders. The back is sawn flat. The work is hasty; the r. elbow is injured. *From a tomb at Cameiros. Biliotti, 1864.*

Limestone with a thick limewash. Ht. .220. Smith, no. 67; Cesnola, *The Cesnola Collection*, I, text to pl. XIII; Kinch, *Fouilles de Vroulia*, p. 16; Poulsen, *Orient u. frühgr. Kunst*, p. 47.

[The general finish, the use of a limewash and the thinner treatment of the wig on this suggest a Cypriote origin.]

- B 339.** Flute player, as the last; rounder in section and more careless. The face is long, with the cheeks inflated with wind. Black paint on wig, eyebrows, and on flutes; the mouth-band is red. Rejoined across the lower drapery. The back is roughly worked. Coarse work, but probably late Rhodian. *From a tomb at Cameiros. Salzmann, 1863.*

Limestone. Ht. .188. Smith, no. 68; other references as for the preceding.

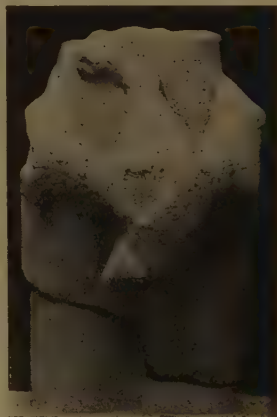


FIG. 199 = B 337.

PLATE
XXXVII.

FIG. 200.

FIG. 200.

- B 340.** Draped youth standing, holding a kid (?) before him in both arms. He wears a round wig parted in front and falling in a heavy mass on each shoulder, and a chiton with girdle and overfold which falls in a flap on each side. The back is flattened. The feet are missing. The features are abraded but show the same general type as B 330; the head is thrust forward

Limestone. Present ht. .134. Smith, no. 60; Perrot, *Hist. de l'Art*, VII, p. 326, fig. 141; Poulsen, *Orient u. frühgr. Kunst*, p. 95; Reinach, *Répertoire*, III, p. 272, 7.



FIG. 200 = B 338.

B 339.

FIG. 201 = B 340.

- B 341.** Torso from neck to waist of a nude youth holding a diminutive goat in his r. hand before his breast. The l. arm, broken off at the elbow, apparently hung at the side. The shoulders rounded, the arms joined to the body; the back flattened. The goat is in low relief, whereas most of the other animals are practically in the round.

Limestone. Ht. .102. Smith, no. 61; Salzmann, *Nécropole de Camiros*, pl. V, 1.

- B 342.** Lower part of nude male bust holding an animal (sheep ?—the head missing) by the legs across the breast. The shoulders are broken away; the head was a separate piece inserted into a socket. A broad band falls diagonally from the r. shoulder across the body, perhaps a sling for the animal. Traces

of vermillion paint on the flesh. At the waist the figure is cut off flat, with no indication of a joint.

Limestone. Ht. .098.

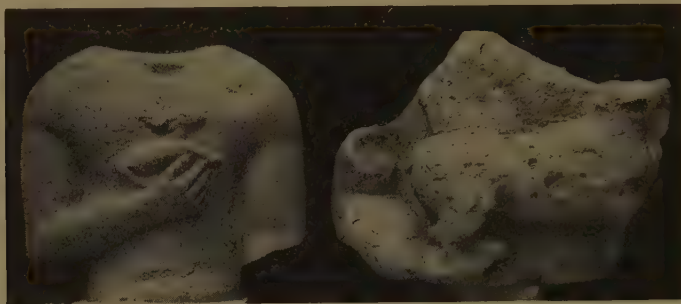


FIG. 202 = B 341.

B 342.

- B 343.** Torso of man from neck to waist, holding an animal (sheep ?) in front of his waist. The arms are missing, also the head and feet of the animal. The hair falls on the neck. The shoulders are broad and rounded. Below the neck is a raised surface (*cf.* B 333), possibly a beard. PLATE XXXVII.

Limestone. Ht. .065.

- B 344.** Lower part from waist to below knee of standing woman, holding at the right side a bird, at the left a long jug. She wears a chiton with girdle at the waist. Both arms are broken off above the wrist. PLATE XXXVII.

Limestone. Ht. .104.

- B'345.** Lower part, from waist to above feet, of a draped votary holding an animal, perhaps a sheep (head and hindquarters missing) by the legs in front. PLATE XXXVII.

Limestone. Ht. .084.

- B 346.** Lower part from the waist of a draped woman holding a fawn in front. The r. hand grips it round the body, the l. by the forelegs; the head of the animal is missing. The feet, on a plinth, were bare; the drapery is a plain splayed chiton, the lower edge curved downwards. FIG. 203.

Limestone. Ht. .183. Smith, no. 62; Salzmann, *Nécropole de Camiros*, pl. X, 1, and see B 361.

- B 347.** Lower part of a similar draped figure, broken off below the waist. The feet are together and bare on a plinth; the left hand holds a bird (head and body missing) against the left side. The lower edge of the chiton curves downwards. The back is worked flat.

Limestone. Ht. .142. Smith, no. 65.

- B 348.** Lower part of a draped votary leading a sheep at the right side by a thong. The chiton has an incised border at the lower edge, which is curved upwards;

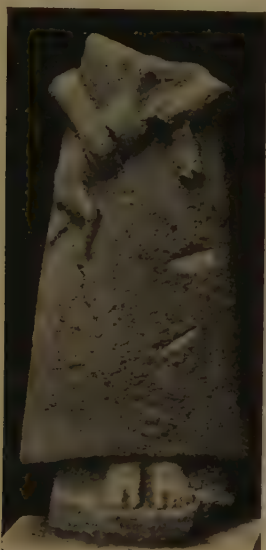


FIG. 203 = B 346.

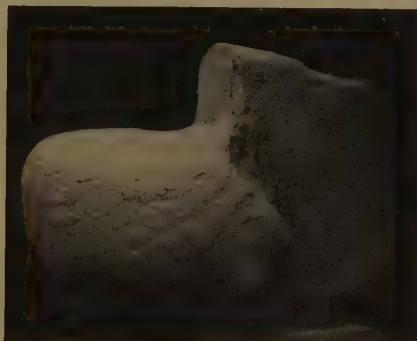


FIG. 204 = B 348.

the feet are missing. Head and legs of the sheep are missing; the fleece is indicated by slight grooves.

Limestone. Ht. .104.

- B 349.** Lower part from the waist of draped woman, wearing a chiton, the lower edge slightly curving downwards; round the waist is a girdle. The hands were pressed to the sides, the fingers extended downwards, much elongated. The arms are missing above the wrists, but must have been detached from the body. The feet are bare on a plinth, parallel but apart; the back is slightly worked. The chiton is plain, narrow in section, the lower edge curving downwards.

PLATE
XXXVI.

Limestone. Ht. .298. Smith, no. 63.

- B 350.** Lower half of draped figure, with bare feet on a high plinth. The r. hand must have been raised, the l. is pressed against the l. thigh, fingers pointing downwards. Along the bottom of the chiton, which curves upwards, is a red painted border. Much repaired.

Limestone. Ht. .195. Smith, no. 64.

- B 351-** Lower parts of similar statuettes. Of the first three, part of the skirt
B 356. is preserved; of the others little beyond the feet and plinth remains. All show straight-edged chitons.

Limestone. Lengths, .081, .063, .038, .098, .096, .081.

- B 357.** Waist to knee of standing woman. The l. hand, against the side, holds a purse; the chiton has a straight vertical bunch of folds down the centre and there is an oblique fold of an over-garment sloping up on the r. side. The back is sawn flat, an exception to the usual treatment, as is the detail of the drapery, on which are traces of red paint.

Limestone. Ht. .068.

[Cf. the Naucratic figures B 453-4.]

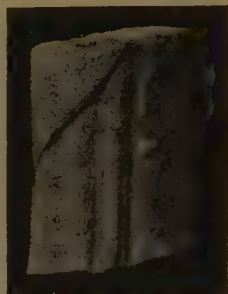


FIG. 205 = B 357.

PLATE
XXXVII.

- B 358.** Draped youth wearing a chiton. The left arm is pressed to the side, the fingers clenched; the right holds a lotus-sceptre in front of the breast. The features are elongated; the eyes are very large. Narrow body, thick in section; broken off below the hips. Careless work; the back unfinished. Red paint on the lips.

Limestone. Present ht. .115. Smith, no. 69.

- B 359.** Torso from shoulder to waist of woman; the right arm, broken off, was apparently at the side, the left hand holds an uncertain object, perhaps a flower, between and below the breasts. Traces of red colour; the back flattened. A background is left about the outlines

Limestone. Ht. .062.

PLATE
XXXVII.

- B 360.** Torso from neck to waist of a woman holding a pomegranate in the right hand, between the breasts; the left arm seems to have been at the l. side. Traces of a necklace; the shoulders rounded. The back flattened.

Limestone. Ht. .042.

PLATE
XXXVII.

- B 361.** Upper part of statuette of a woman, broken off below the breasts. She wears lappets falling on the shoulders, and over the forehead an upright band or diadem, with upper and lower borders and between them vertical corrugations. The face is carefully worked; the eyes are small and set straight, with grooving around the eyeballs, which protrude; the mouth is small with the corners emphasised, the chin pointed; the nose is injured. The shoulders are wide, the arms seem to have fallen at the sides, the breasts are conical. The trunk is narrow. The back is worked, but has no detail. There are traces of a necklace and possibly earrings rendered in red paint.

Limestone. Present ht. .114. Smith, no. 59; Salzmann, *Nécropole de Camiros*, pl. IX, 1. (the bust is here combined with the lower body B 346; this is doubtful, as Biliotti's diary records the finding of the bust alone on March 28th, 1864; the lower body was found separately two days later, and there is no visible junction).

[For the corrugated head-band cf. the ivories from Nimrûd, *Excavations at Ephesus*, pl. XXIX, 3 and 8.]

PLATE
XXXVII.

- B 362.** Head of uncertain sex, wearing a plain high diadem about the forehead. The features are worn.

Limestone. Ht. .037

- B 363.** Woman wearing a long chiton, seated on a high-backed throne with a footstool. The lower edge of the chiton rounded upwards. The arms rest on the rails of the throne, of which the r. top corner is broken away. The surface worn and the details indistinct.

Limestone. Ht. .105. Smith, no. 54; Perrot, *Hist. de l'Art*, VIII, p. 325, fig. 138.

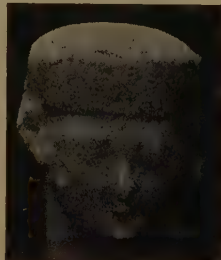


FIG. 206 = B 362.

- B 364.** Sphinx seated on a plinth. On its head the double crown of Upper and Lower Egypt, on which traces of red paint remain. Below this a wig falls **PLATE XXXVIII.**



FIG. 207 = B 363.



B 390.

on each shoulder, and in front is an apron or pectoral. The face is rounded, the features of the usual type, with traces of paint on lips and eyebrows; the wig and the apron appear to have been black. Heavy squat proportions.

The wings are treated as a solid mass, against which the tail is curled, the tuft now missing.

Limestone. Ht. .125. Smith, no. 70; Kinch, *Fouilles de Vroulia*, p. 16, fig. 11 r.

- B 365.** Sphinx as the last, with the double crown and wig; in front, an elongated apron. Lighter proportions; the tail curls up to the wings. The features indistinct, but of the usual type. The fore legs are not separated. PLATE XXXVIII.

Limestone. Ht. .085. Smith, no. 71; Poulsen, *Orient u. frühgr. Kunst*, p. 92, n. 5.

- B 366.** Sphinx as before; instead of the crown, a full wig falls on the back and on the front of the shoulders. Long apron as the last. Rounded features; the ears very large. The top of the wings broken away. The fore feet are not perforated. The tail is curled round the r. haunch. PLATE XXXVIII.

Limestone. Ht. .126. Smith, no. 72; Kinch, *Fouilles de Vroulia*, p. 16, fig. 11 l.; Poulsen, *Orient u. frühgr. Kunst*, p. 92, n. 5.

- B 367.** Sphinx, as the last; the plinth, rump, legs and top of the wings broken away. The full wig is striped alternately red and blue; on the wings was a scale-pattern of the same colours and a red necklace is about the neck. The lips were red, the eyes black. The features are of the usual type with oval face, the eyes set obliquely; the nose is injured. There was no apron, the front legs being entirely in the round. PLATE XXXVIII.

Limestone. Present length, .114.

- B 368.** Centaur, with human fore legs. Of the human body only waist to knee is preserved; the hands were clenched at the side. The equine body is much elongated; the hind legs and tail are missing. PLATE XXXVIII.

Limestone. Ht. .074. L. .162.

- B 369.** Group of a lion killing a goat, which lies prostrate on its back; horns, neck, and fore quarters are preserved; of the lion only the fore paws remain

Limestone. Ht. .052. L. .084.

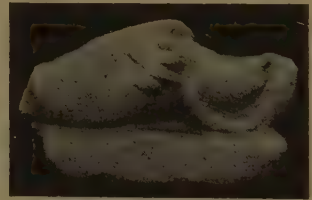


FIG. 208 = B 369.

- B 370.** Pair of lions seated side by side; the jaws injured, the feet, hind quarters, and plinths missing. PLATE XXXVIII.

Limestone. Ht. .090.

[Cf. the pairs of lions in Hittite art, e.g. Woolley, *Carchemish*, II, pl. B 26.]

- B 371.** Lion seated on a plinth; the fore paws and the r. cheek injured. The mouth is open and shows traces of red paint. The tail curves round the r. hip. No mane is shown. PLATE XXXVIII.

Limestone. Ht. .132. Smith, no. 73.

- B 372–** Seated lions on plinths ; the head and shoulders in each case missing,
B 379. and of the last four the body also is missing, leaving only plinth and hind
 quarters. The tails curled on the l. side, except B 378, on which it is on the r.
 Limestone. Heights, .096, .098, .078, .092, .084, .068, .062, .068.

- B 380.** Part of body of similar lion, including fore quarters.
 Limestone. L. .078.

- B 381.** Fore leg from knee to foot of lion or sphinx ; much larger in scale than
 the preceding examples.
 Limestone. Ht. .16.

- B 382.** Sheep ; all the fore parts and the lower part of the hind legs missing.
 Limestone. L. .110.

- B 383.** Locust, standing on a plinth. The back slightly
 incised ; traces of red paint on plinth and body.
 The tip of the r. wing and front of the base broken
 away. *Probably from the Acropolis.*
 Limestone. Ht. .038. L. .078.



FIG. 209 = B 383.

- B 384.** Hawk, standing with wings closed. The l.
 side of the head injured, the feet and plinth (if any) broken away.
 Grey limestone. L. .099.

PLATE
XXXVIII

- B 385.** Bird, probably a hawk, standing on a plinth with wings closed ; the tail
 long and spreading. The head injured.
 Limestone. Ht. .085. L. .112. Smith, no. 74 ; Kinch, *Fouilles de Vroulia*, p. 17.

- B 386,** Tails of birds on plinths, as last ; on the first, the ends of the wings
B 387. folded, in relief.
 Limestone. Lengths .034, .061.

- B 388.** Head of woman, broken from a statuette. The
 head is little more than a mask, the back being
 concave. Heavy features with full cheeks, large
 nose and straight mouth. The hair is combed
 straight back and falls on the sides of the neck.
 Pendant earrings and a necklace, on which are
 traces of colour. Cypriote work, late sixth century
 B.C.

Limestone. Ht. .069.

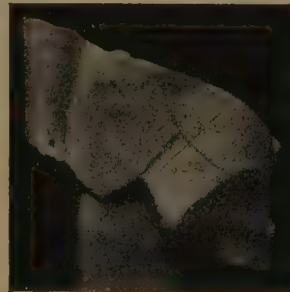


FIG. 210 = B 389.

PLATE
XXXVII

- B 389.** Waist of man standing with arms at the side, joined to the body ; the l.
 foot is advanced. He wears an Egyptian kilt. At the back is a flat projecting
 support, as on Egyptian statues. Probably Egyptian work.
 Fine white limestone. Ht. .084. W. .110.

B 390. The Egyptian ram-headed deity Amen-Rē, seated in a high-backed chair, **Fig. 207.** the top broken away. He wears a wig with long lappets falling in front of the shoulder, and a long chiton girt at the waist, with curved-up lower edge. Over the chiton is an overfold which falls in flaps on each side of the waist. The feet are bare and rest on a plinth. The hands lie along the rails of the chair. Rough work, but Greek in treatment. *From Lardos, near Lindos. Biliotti, 1861.*

Limestone. Ht. .109. Smith, no. 75; Torr, *Rhodes in Ancient Times*, p. 109.

NAUCRATIS (B 391-B 471).

The site of Naucratis was discovered and largely excavated by W. M. Flinders Petrie in 1884; the results, which included many of the early statuettes and all architectural fragments here catalogued, were published by him in *Naucratis, I (Third Memoir of the Egypt Exploration Fund, 1886)*. The excavations were continued by E. A. Gardner in 1885-6, and recorded in *Naucratis II (Sixth Memoir, 1888)*; and this season brought to light nearly all the remaining archaic sculpture. Further excavations were undertaken in 1899 by D. G. Hogarth, and C. C. Edgar (*B.S.A.*, 1898-9, p. 26), and by the same scholars with Miss H. L. Lorimer in 1903 (*J.H.S.*, 1905, p. 105); from the former campaign came the relief B 437 and other pieces, but the latter produced no early sculpture.

Naucratis was a colony of Greeks settled in Egypt for purposes of trade. It lay to the west of the Canopic or most westerly branch of the Nile, near the modern Teh-el-Barud. The settlement enjoyed much prosperity from the accession of Amasis to the throne of Egypt (about 568 B.C.) down to the Persian invasion under Cambyses in 525 B.C. Amasis concentrated all the Greeks in Egypt at Naucratis soon after his accession and endowed the city with important privileges (Herodotus, ii, 178).

There has been much discussion whether this concentration under Amasis implies the foundation of Naucratis, or whether the city was previously in existence; and a passage is cited from Strabo (xvii, 1. 18), which refers the foundation of the town to the reign of Psammetichus I, almost a century earlier, roughly 650 B.C., while Milesian traders and seamen may have frequented the district at a date still more remote. The early dating for the site was preferred by the original excavators and after some years of controversy is now very generally accepted. The argument, which at first turned mainly on questions of epigraphy, has recently centred on the fragments of painted pottery, the detailed study of which is considered to place a seventh-century occupation beyond dispute. The evidence of the sculptures is in favour of the early dating, as many must be earlier than 570 B.C.

In addition to the excavators' reports cited above, reference may be made to L. Curtius in *Ath. Mitt.*, 1906, p. 156; Deonna, *Apollons archaïques*, p. 305; Hall in

Camb. Anc. Hist., III, p. 291; Hirschfeld in *Rheinisches Museum*, N.F., 1887, p. 209, and 1889, p. 461; Larfeld, *Handb. d. gr. Epig.*, I, p. 403; Kirchhoff, *Studien*, 4th ed., p. 53; Mallet, *Premiers Établissements des Grecs en Égypte*, 1893; E. R. Price in *J.H.S.*, 1924, p. 180; Prinz, *Funde aus Naukratis*, 1908, cap. I; Roberts, *Gr. Epigraphy*, I, p. 323.

With a few exceptions, which are noted, the objects from Naukratis were presented to the Museum by the Committee of the Egypt Exploration Fund. They consist of architectural fragments from the ruins of early temples and of a series of small statuettes in stone or alabaster; the majority of these were found within temple precincts. The identity of the shrines is established by the inscriptions on potsherds found on the sites.

ARCHITECTURAL FRAGMENTS FROM THE FIRST TEMPLE OF APOLLO.

The temple and temenos of Apollo were excavated in 1884. The remains of the early temple are of limestone and are very fragmentary, the structure having been levelled to make room for the second temple. Sufficient, however, has been preserved to render possible the restoration of the order, and it appears from this that the temple was of very small dimensions. Petrie allowed it a maximum frontage of twenty-five feet. The details of the order are sufficient also to fix the date by comparison with the Croesus temple at Ephesus, the column of the Naxians at Delphi (Noack, *Baukunst*, pl. 46), or the archaic Heraeum of Samos (*Πρακτικά*, 1902, p. 12; Wiegand in *Abh. Berlin. Akad.*, 1911, *Erster vorläuf. Bericht*). The echinus appears to be somewhat more primitive than that of the Croesus temple and a date about 570-560 B.C. seems indicated. This would agree with the story preserved by Herodotus that Amasis gave the Greeks in Naukratis sites on which to erect altars and temples, and that the Milesians independently of the others undertook the Temple of Apollo (ἔδωκε χώρους ἐνδρῦσασθαι βωμοὺς καὶ τεμένεα θεοῖσι . . . χωρὶς δὲ . . . ἐπ' ἑωυτῶν ἰδρῦσαντο τέμενος . . . Μιλήσιοι Ἀπόλλωνος, ii, 178).

An earlier date has been proposed, on the ground that the Temple of the Milesian Apollo is likely to have been one of the first buildings on the site; and some of the small finds suggest a dedication of the area to Apollo at an earlier period. The possibility of a temporary shrine, perhaps a mud-hut, may be conceded; but it is improbable that the Greeks would have erected permanent stone sanctuaries until their status had been regularised by Amasis.

Bell, *Hellenic Archit.*, p. 144; Dinsmoor, *Archit. of Greece* (Anderson and Spiers, 3rd ed., 1927), p. 103, fig. 37, and in *B.C.H.*, 1913, p. 14, and in *A.J.A.*, 1923, p. 168; Durm, *Baukunst d. Griechen*, 3rd ed., p. 300, fig. 276; Fiechter in *Jahrbuch*, 1918, p. 237, n. 3; Banister Fletcher, *Hist. of Archit.*, 7th ed., p. 94, k; Lethaby, *Gr. Buildings in the Brit. Mus.*, p. 193, and in *J.H.S.*, 1917, p. 8; Mallet, *Premiers Établissements*, p. 187, fig. 29; Marquand, *Handbook of Gr. Archit.*, pp. 81, 91, 194, fig. 225; Newcomb, *The Volute*, p. 38; Perrot and Chipiez, *Hist. de l'Art*, VII, p. 619, pl. LII, nos. iii and iv; Petrie, *Naukratis*, I, p. 13; Pomtow in *Klio*, 1913,

p. 240, fig. 47; Prinz, *Funde aus Naukratis*, p. 10; Spiers, *The Orders of Architecture*, p. 8, fig. 6; Weickert, *Lesbische Kymation*, pp. 37, 47; Winter, *Kunstgesch. in Bild.*, 5/6, p. 126, 6; Wolters in Springer's *Kunstgesch.*, 12th ed., 1923, p. 173, fig. 348.

(i) *The Order*

- B 391.** Lower part of base of column; three flat rolls with beading above, between, and below; above, traces of a torus or upper base, worked in the same stone.

Ht. .11. L. .54. Smith, no. 100, 6; Petrie, *Naukratis*, I, pl. III. and p. 13.

- B 392.** Drum of a column, with 25 shallow flutings

Ht. .11. Diam. .44. Smith, no. 100, 5.

- B 393.** Fragments, restored and rejoined, of necking of column, which swells slightly towards the top. Lotos-blossoms with arching petals, and below

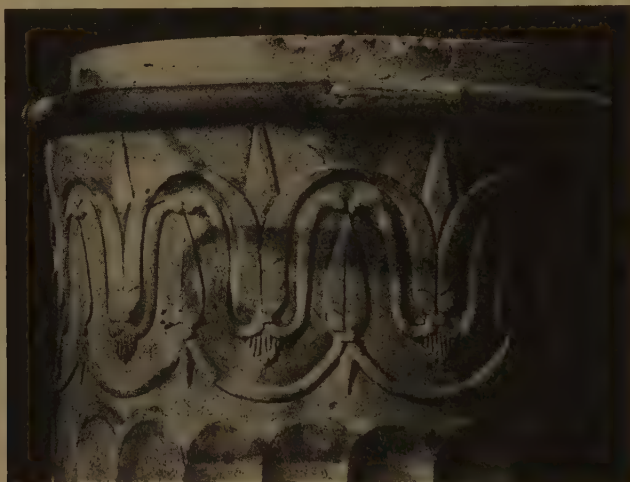


FIG. 211 = B 393.

these, arching tendrils; in the arcading, lotos-buds with joined stems. Above is a smooth astragal; at the top, a rebate for the cap. At the bottom, the top of the flutings, which terminate in a flat raised border.

Ht. .32. Diam. .49. Smith, no. 100, 3; *Naukratis*, I, pl. III.

- B 394** (a and b). Two fragments of necking of a column, somewhat as the preceding; a band of lotos, alternate bud and blossom; traces of paint. Above, a plain astragal and bed, painted red.

Ht. .09 and .07. L. of both, .11. Smith, no. 100, 4; *Naukratis*, I, pl. III.

- B 395.** Fragment of plain necking; plain astragal with rebate; painted red.

Ht. .05. L. .10.

- B 396** Four fragments of bead and reel astragal. Worked above with a rebate (*a-d*). to receive the necking. *a* is worked in one piece with the topmost drum of the shaft and the ends of flutings are preserved, the others are worked with a



FIG. 212 = Fragments of the First Temple.

flat bed below, on which the tops of the flutings are visible. Around the lower edge, a band of red paint.

Lengths, .23, .24, .15, .13. Ht. of bead moulding, .07. Diam. .42. Smith, no. 100. 2; *Naukratis*, I, pl. III.

- B 397** Four fragments of echinus, of egg and dart pattern with rounded (*a-d*). edging.

Ht. .13. Lengths, .26, .46, .23, .10. Diam. .50. Centre to centre, .10. Smith, no. 100. 1; *Naukratis*, I, pl. III.

[The volute cushion was carved apart from the echinus; a fragment of volute was found, but not preserved: *Naukratis*, I, p. 13.]

(ii) *Miscellaneous fragments*

- B 398.** Upper part of an angle acroterion, worked below with a flat bed and a rebate; fastened at the back with a lead dowel. Palmette leaves in high relief on the two outer sides; the surface rounded at the back. Traces of paint.

Ht. .06. Smith, no. 101, 1; *Naukratis*, I, pl. XIV A, top l.

- B 399.** Fragment of a plane surface, on which a series of circles was painted in blue, white, and red; these are now much faded.

Ht. .05. W .19. Smith, no. 101, 3

- B 400,** Parts of two sculptured rosettes, perhaps intended for the decoration of
B 401. mud wall-surfaces; sunk within a high straight lip.

Diam. of both, .08. Smith, no. 100, 4; *Naukratis*, I, pl. XVIII, 7, 9, and p. 15.

- B 402.** Part of rosette as last, but smaller and flatter; no lip

Diam. .065. Smith, no. 100, 5; *Naukratis*, I, pl. XVIII, no. 8.

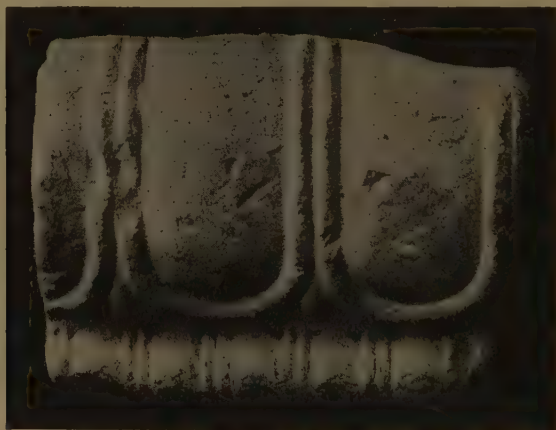


FIG. 213 = B 403.

- B 403** Fragment of external moulding; egg and dart, with bead and reel below. The slab is complete with beds on all sides, but tapers in width from .20 at the r. to .13 on the l. The egg and dart is longer and wider than that of the echinus of the order.

Ht. .19. L. .28. Centre to centre, .115.

- B 404.** Uncertain fragment; band of bead and reel, below which are the ends of a rosette or palmette; the ground coloured red.

Ht .07. L. .05.

ARCHITECTURAL FRAGMENTS FROM THE SECOND TEMPLE OF APOLLO.

The remains assigned to the second temple are of Greek marble. They are even more fragmentary than those of the first temple ; no parts of columns

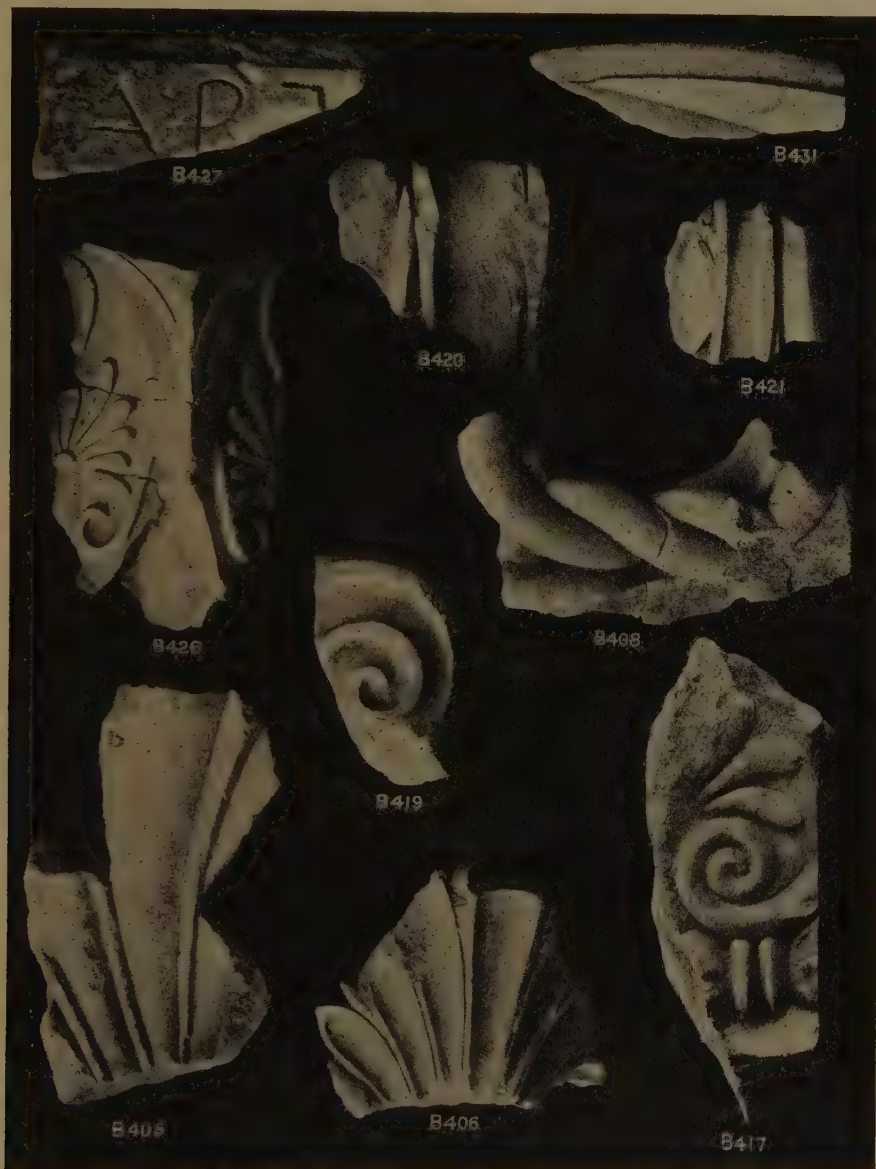


FIG. 214 = Fragments of the Second Temple.

were found, and it is suggested that they were taken away bodily in antiquity. The fact that the egg-and-dart course on what is undoubtedly an external

member (B 409, ff.) corresponds with that on the earlier temple (B 403) may indicate that the dimensions of the two buildings were not dissimilar. It is further possible to distinguish with probability between external fragments, which are in a marble akin to Parian, and fragments apparently belonging to the interior decoration, which are in more translucent marble with a bluish tint. Some of the latter class show wonderful delicacy of cutting, and all the fragments display a fine developed style which recalls the decoration on vase-paintings of about 500 B.C.; the excavators assigned a date of 440 B.C., which is too late. Dinsmoor proposed 520 B.C., and this suggests a connexion of the rebuilding with the observation of Gardner (*Naukratis*, II, p. 36, confirmed by Hogarth in *J.H.S.*, 1905, p. 109), that during the Persian invasion of 525 B.C. some calamity befell the city.

Smith, no. 102; *Naukratis*, I, p. 14; Dinsmoor in *B.C.H.*, 1913, p. 15, n.; Lethaby, *Gr. Buildings in the Brit. Mus.*, p. 193 (fig. 196 is not from *Naukratis*); Prinz, *Funde aus Naukratis*, p. 10.

B 405. Fragments, two joined, of a palmette acroterion. The fronds are convex on one side, concave on the other.

Ht. .18. *Naukratis*, I, pl. XIV, 2, a and b.

B 406. Part of an angle palmette; concave fronds; at the back, an angle rib, on each side of which are ends of tendrils. Traces of red and blue paint.

Ht. .10. *Naukratis*, I, pl. XIV, 8, a and b.

B 407. Small fragment of base of similar angle palmette; remains of blue paint.

Ht. .045. *Naukratis*, I, pl. XIV A, bottom left.

B 408. Two fragments, joined, of twisted knot in relief around a circular sunken ground.

L. .16. *Naukratis*, I, pl. XIV A, bottom right, p. 14; Lethaby, *Gr. Buildings*, p. 193.

**B 409-
B 416.** Fragments from an external moulded band; egg and dart, with bead and reel below.

B 409. Exterior angle-piece. The angle egg is worked in profile on the corner, then inverted on each side; in the concave field is a lotos blossom. Between the angle-piece and the egg and dart is a spiral tendril. Broken off below the eggs.

Ht. .15. L. .22. Centre to centre of eggs, .11. *Naukratis*, I, pl. XIV, 1; Lethaby, *Gr. Buildings*, fig. 197.

- B 410.** Similar angle-piece ; the bead and reel is preserved ; the ground painted red.

Ht. .17. *Naukratis*, I, pl. XIV, 3.

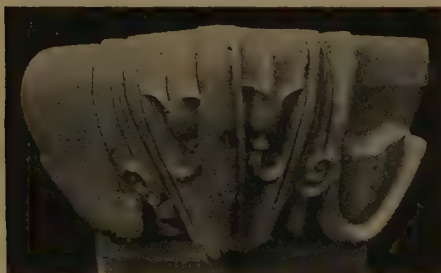


FIG. 215 = B 409.



FIG. 216 = B 410.

- B 411.** Fragment of similar angle-piece, with a lotos bud.

Ht. .08.

- B 412,** Two pieces of egg-moulding with border.

- B 413.** Ht. .08, 14. *Naukratis*, I, pl. XIV A.

- B 414.** Lower part of egg and dart ; a bed at the bottom.

Ht. .14. *Naukratis*, I, pl. XIV A, centre.

- B 415.** Fragment from a similar, perhaps the same, external moulding ; end of dart from a leaf and dart band above, with bead and reel below. The ground painted red below the moulding.

Ht. .115. *Naukratis*, I, pl. XIV A, left.

- B 416.** Bead and reel from the same moulding ; red paint.

Ht. .05.

- B 417.** Fragment of external moulding ; palmette with scrolls ; below, bead and reel corresponding to the preceding. Remains of blue, red and black paint : at the top and side are traces of clamp-holes.

Ht. .22. *Naukratis*, I, pl. XIV, 5.

- B 418.** Fragment of bead and reel, much larger than the preceding examples. Worked with a flat bed above.

Ht. .13. *Naukratis*, I, pl. XIV A, left centre.

- B 419.** Fragment from a rounded moulding, probably internal, on which is a spiral in relief ; complete on r. side and top.

Ht. .07. L. .09. *Naukratis*, I, pl. XIV, 6 ; Dinsmoor, *l.c.*

- B 420.** Fragment of moulding, probably internal, in very high relief; egg and dart; the eggs are concave, with high piping around.
Ht. .10. L. .09. *Naukratis*, I, pl. XIV, 7.
- B 421–** Four small fragments with sharp concave mouldings, perhaps all from
B 425. the same member as the last.
Ht. .07, .06, .065, .05. *Naukratis*, I, pl. XIV, 9.
- B 426.** Fragment of angle-piece, probably internal; a rebate is worked on the top, the bottom is broken but seems to have been rounded. At the corner, a lotos bud; on each side of this, a palmette with tendrils.
Ht. .17. *Naukratis*, I, pl. XIV, 4.
- B 427.** Fragment with a joint on l. and a bed on top; inscribed APT . . . in deep-cut letters filled with blue paint. Above was a roll moulding; traces of red paint still remain on the groove below this.
Ht. .07. L. .14. *Naukratis*, I, pl. XIV A.
- B 428.** Fragment of roll moulding, probably internal; blue paint; flat bed above.
L. .10.
- B 429.** Ditto, with double roll; flat bed above.
L. .13.
- B 430.** Fragment with end of a tongue, a concave and a convex roll, and part of a spiral tendril.
L. .07.
- B 431.** Fragment from a strongly curved surface; roll lip; on exterior, part of a large lotos blossom; red paint on the ground.
L. .14.
- B 432.** Part of palmette in relief within a heart-shaped border; the back rounded; perhaps an antefix, or disk for insertion in a wall as B 400–2.
Ht. .07.
- B 433** (a and b). Parts of two circular disks of marble pierced in the centre; incised spirals on the top surface, which is slightly convex.
Diam. of each, .14.

MISCELLANEOUS ARCHITECTURAL FRAGMENTS.

- B 434.** Angle piece from an interior angle; a block roughly rounded at back and sides, and cut to a right angle in front; on each side a half-palmette in relief, with wavy fronds and double spiral tendril *From the Temenos of Apollo.*

Limestone. Ht. .13. Smith, no. 101, 2; *Naukratis*, pl. XIV A, top right. [From its material this fragment was assigned to the first temple, but if it belongs at all to the building, it must be a late repair of the second temple; the palmette is later in type than B 405, B 406.]

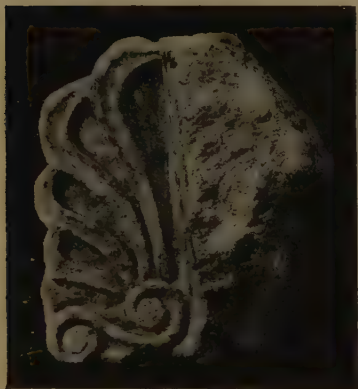


FIG. 217 = B 434.



FIG. 218 = B 435.

B 435. Fragment of necking of column; in low relief, an elaborate key-pattern divided up by incised lines into small squares; below this, the beginning of flutings. *Found near the Temenos of Aphrodite, 1884.*

Limestone. Ht. .16. L. .12. *Naukratis*, I, p. 16. [The Temenos of Aphrodite itself was not located until 1885.]



FIG. 219 = B 436.

B 436. Fragment of necking of column; bed above; flat surface inscribed with MA/ (?=Πολέμαρχος). *From the Temenos of the Dioscuri, 1884.*

Limestone. Ht. .05. L. .13. *Naukratis*, I, pp. 16, 62, pl. XVIII, 12 and pl. XXXV, 688.

RELIEF.

- B 437.** Armed man walking to r., with crested Corinthian helmet, spear and shield held out in front, the inner side being shown. The rear leg has the heel raised and shows the scratched outline of a greave, which does not appear on

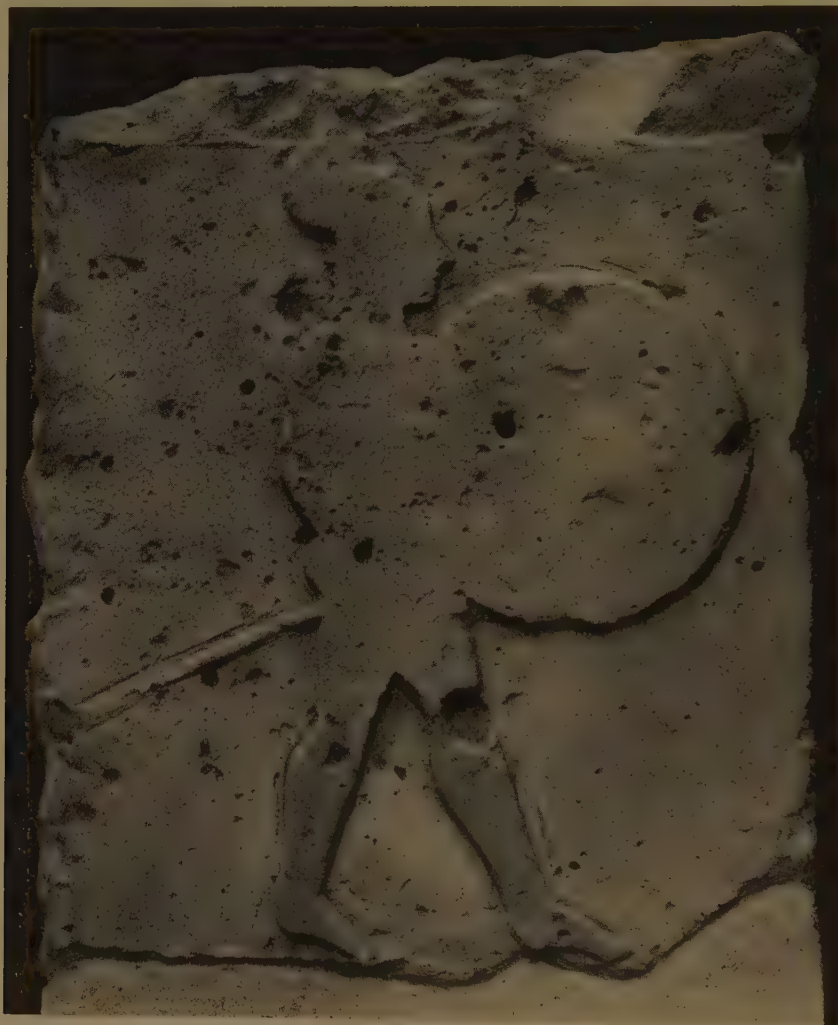


FIG. 220 = B 437.

the other leg. At top and bottom was a moulding, now broken away, the slab being imperfect.

The relief is in a low single plane, carefully smoothed and flat, save that the calves are slightly rounded; no trace of inner detail, save the scratched.

greave, is visible. Around are deep grooved outlines and the background is smoothed. The outlines extend beyond the shaft of the spear on the l. The slab has certainly been left unfinished, as the r. edge is imperfectly tooled, and only a beginning has been made on the l., while the back is rough. On the other hand, the smoothness of relief and background suggests that the front is to be regarded as finished and that details were added in colour.

The finding-place precludes a sepulchral origin, and the unfinished state of the sides make an architectural purpose unlikely; the relief is, then, probably votive in character.

The relief is certainly of the archaic period and in view of its curious technique may well be early. L. Curtius, comparing it with the well-known Euphorbos plate from Rhodes (Salzmann, *Nécr. de Camiros*, pl. 53), assigns it to the seventh century B.C. Comparison may also be made with the E. side of the Xanthian Lion Tomb (B 286), which shows the same flat relief, but appears more advanced. *Found near a shrine of Aphrodite in the Hellenion precinct*, 1899. *Presented by the Committee of the British School at Athens*, 1900.

Sandstone. Ht. .36. L. .30. Edgar in *B.S.A.*, 1898-1899 (V), p. 65, pl. XI (and see p. 33), and in *J.H.S.*, 1905, p. 127; L. Curtius in *Ath. Mitt.*, 1906, p. 165; Deonna, *L'Archéologie*, II, p. 306; Mendel, *Constantinople Cat.*, I, p. 282; Poulsen in *Jahrbuch*, 1906, p. 206, n. 196.

[Cf. another relief from the Hellenion, *J.H.S.*, 1905, p. 127, fig. 8.]

STATUETTES.

Sculpture in the round at Naucratis is illustrated by a series of small statuettes, largely votive offerings to the deities in whose precincts most of them were found. The material is indifferently yellowish Egyptian alabaster, limestone of varying quality, or sandstone. The series thus presents greater variety than the Rhodian group in material as also in subjects, and covers a longer period of time; the earliest are not far removed from the seventh century B.C., while the invasion of Cambyzes in 525 B.C. may mark the lower limit. There is also an absence of that unity of style so marked in the case of the majority of the Rhodian statuettes, and it is evident that the inhabitants of Naucratis, drawn from various states of Hellas, preserved their local artistic traditions in the colony.

The Museum collection includes the greater number of the statuettes from the site; other specimens are in the Museum of Fine Arts, Boston (Caskey, *Catalogue of Sculpture*, nos. 1 and 2); in the Museum at Cairo (Edgar, *Catalogue of Gr. Sculpture*, pp. 2 and 3); in the Fitzwilliam Museum at Cambridge; and in the Ashmolean Museum at Oxford (which has the early alabaster Apollo statuette, *B.S.A.*, 1898-9, pl. XIV, 7). There is also the important statuette formerly in the Golenischeff Collection at Leningrad (Kieseritzky in *Jahrbuch*, 1892, p. 179; Deonna, *Apollons Archaiques*, no. 144), and a limestone figure in Leipzig (Rumpf in *Ant. Plastik*, p. 218).

The Cairo Museum possesses a few similar statuettes from other sites in Egypt (Edgar, *l.c.*).

The following numbers in the former edition of the *Catalogue* are omitted here : nos. 104 (late Greek), 105, 106, 115, 117 (Egyptian).

Alabaster being a material of traditional use in Egypt, the sculptures in this material are probably of local Naucratis origin. They include an important series of early *kouroi*, in which the following stylistic subdivisions may be noted :—

The type and conventional modelling of B 449 are derived from Rhodes (*cf.* B 335 and B 448);

The type of the Golenischeff statuette is represented by the torso B 443 ; B 446 is a later, draped example ; this class has recently been attributed to Samos (Rumpf, *op. cit.*, p. 220) ;

B 438 shows a flatter section and more anatomical detail ; the chest is limited by a pectoral groove, the elbow is placed high ; B 441 and B 442 are later developments of this type, which is differentiated from the second by the flat bony torso and the long face, suggestive of West-Ionic influence ;

Finally, B 446 is a Naucratis copy of a Cypriote sculpture in limestone ; Cairo no. 27428 is a further example of Cypriote influence, of later date. Athenaeus preserves a story of the importation to Naucratis of a Cypriote statuette of Aphrodite as early as 685 B.C. (xv, 675), and Cypriote limestone figures were found in the excavations (*J.H.S.*, 1905, p. 130, fig. 9).

A fifth group, the Milesian, is represented only by an example in Cairo (Edgar 27425 ; Beazley in *Camb. Anc. Hist.*, IV, p. 594 ; Deonna, p. 290 ; Rumpf, *Ant. Plastik*, p. 220).

Decorative work in this material is represented by the two alabastra B 462-3 and the interesting fragment of bowl B 464 ; the mythical creatures on this last link it to the Harpy Tomb and the temple sculptures of Ephesus.

The sandstone sculptures, by the same local character of their material, must also be of local origin. There are not many of this class, and they are all of very early date. The lion B 468 is identical with the Rhodian B 371. The *kouros* B 443 reproduces a primitive type ; and the primitive technique of the sandstone relief B 437 has been noted above.

The limestone series is the most numerous and falls into several groups. In this category there is the possibility of importation from the neighbouring areas of sculpture in limestone, Rhodes or Cyprus. There are three pieces, B 448, B 450, and B 456, of marked Rhodian type and doubtless contemporary with the Rhodian series in the first half of the sixth century. The last two show the non-Rhodian technique of sawing the back, but the first is indistinguishable from Rhodian work, save for a certain coarseness of execution ; B 449, which shows the same type of man with pendant lion translated into alabaster, must be derived from some similar Rhodian import. Closely

allied to these Rhodian forms and probably dating from the first half of the century are the diminutive but interesting *genre* scenes B 467-8. B 455 shows the degradation of the Rhodian type in the second half of the century.

Affinities with Cypriote sculptures are manifest in B 457-8, neither of which, however, seem to be actually Cypriote in origin. The unfinished state of B 456 is an argument for Naucratic work; it seems to date soon after the middle of the sixth century. Cypriote influence is also visible in some details of the seated figures B 462-3, while the hunter B 451 shows a mixture of the Rhodian and Cypriote styles and belongs to the third quarter of the century.

To the Samian school is probably to be assigned the early standing woman, B 452. B 439, reproducing the type of the alabaster B 438, is probably West Ionic. Another type of standing woman of mid-century date is illustrated by the two fragments B 453-4, with flattened columnar bodies and East Ionic centre folds. More advanced are the standing figures B 459-461, which with their elaborate painted draperies are the latest of the whole series, dating probably from the years immediately before 525 B.C. and also probably of East Ionic origin.

Smith, nos. 103-107, 200-204; E. Gardner, *Naukratis*, II, pp. 55-59; Caskey, *Boston Cat. of Gr. and R. Sculpt.*, s.n. 1; Deonna, *Apollons archaïques*, pp. 243 *et passim*; Edgar, *Cairo Cat. of Gr. and R. Sculpt.*, Introd., p. iv; Furtwängler, *Meisterwerke*, p. 713; Kieseritzky in *Jahrbuch*, 1892, p. 179; Klein, *Ges. d. gr. Kunst*, I, p. 84; Loewy in *Jahreshefte*, 1909, p. 273; Mallet, *Premiers Établissements*, p. 246; Pottier in *B.C.H.*, 1894, p. 409; Poulsen, *Orient u. frühgr. Kunst*, pp. 93, etc. and in *Jahrbuch*, 1906, p. 205; Reinach, *Chroniques d'Orient*, II, p. 280; Rumpf in *Ant. Plastik*, p. 218; Studniczka in Müller's *Nacktheit u. Entblossung*, p. 112.

B 438. Standing nude youth. Both legs are missing from the knee and are now restored in plaster; the statuette is broken obliquely across the neck and across the thighs and rejoined with slight restorations, including the r. forearm and parts of the front surface of the neck and of both thighs.

PLATE
XXXIX

The figure stands to the front, balanced on both legs, the l. advanced, the r. drawn back. The arms hang stiffly at the sides, the fingers closed and grasping short rods, after the Egyptian convention, with thumbs pointing downwards. At the back the hands are unworked. Only the upper arms are detached from the body.

A thick cord, like a diadem, runs across the forehead from ear to ear; above it, the hair is parted in the centre back to the crown and swept back behind, to fall on the front of each shoulder in four straight tresses and down the back in a flat mass ending in a straight edge. The whole of the hair is cut up by grooves into oblong patches; the vertical grooving is more regular than the horizontal.

The head is high and rounded. The face is long and tapering, with pointed chin. The ears are large, with swollen lobes. The eyes are of huge size with protruding eyeballs; the outer angle is prolonged; the eyebrows are

incised lines. The nose, which is partly broken away, is long and wide at the base. The mouth is small, with straight lips, the upper slightly projecting; there are deep hollows under the corners. The cheeks are flat, with no trace of a smile.

The body is long and narrow, with sloping rounded shoulders, and very high breasts and waist. The breast shows an arrowhead pectoral groove underneath; the nipples and also the navel are indicated by incised circles. The stomach protrudes. The section is generally narrow; the back is a flattened plane with spinal groove and small buttocks. The arms are very short; the elbows placed high and marked by an arrowhead groove; the thumbnails are indicated. The thighs are massive and slightly ridged, not separated until just above the knees; the kneecap is shown by a grooved lozenge.

The whole was originally covered with reddish-brown paint, which remains largely on face and shoulders and in traces elsewhere. There is a touch of vermillion on the lips and a black outline round the eyeballs.

The earliest of the Naucratic Apollos; the main characteristics of profile and modelling are reproduced in more advanced forms in B 441-2; the type is then to be attributed to some school, and the long face, thin section and bony structure recall the West Ionic types of the islands (*cf.* Deonna, no. 117, from Naxos; compare with the present head that of the Naxian Sphinx, Homolle, *Fouilles de Delphes*, IV, pl. VI a). First quarter of the sixth century B.C. (*cf.* the Apollo of Sunium). *Acquired* 1888.

Alabaster. Present ht. .257. Ht. as restored, .34. Smith, no. 200; Deonna, *Apollons archaïques*, no. 148, figs. 168, 169, p. 243, *et passim*, and *L'Archéologie*, II, figs. 2 and 50, p. 21 *et passim*, III, p. 165, and *L'Expression des sentiments dans l'art grec*, p. 172, fig. 29, and in *Festgabe H. Blümner*, p. 113; Poulsen in *Jahrbuch*, 1906, p. 205, n. 188, and *Orient u. frühgr. Kunst*, p. 160; Reinach, *Répertoire*, IV, p. 41, 4; Rumpf in *Ant. Plastik*, p. 221.

B 439. Head from a large statuette, broken from chin to behind ears. The tip of the nose injured. Behind the r. ear is a perforation. **Fig. 221.**

Across the forehead from ear to ear is a thick diadem; the hair is parted and brushed back from the centre in high parallel tresses. Narrow tapering face with pointed chin; the ears very large with swollen lobes; the eyes straight long ovals, the outer angles lengthened; the l. eye is oblique, the r. straight; the eyeballs are raised with grooved outlines; the eyebrows are flat ridges. The nose is large, the mouth small and slightly bowed.

The hair and eyeballs were black; the diadem and lips red.

Egyptian influence is visible in the eyes and hair; but this head is of very similar type to B 438, though slightly later in date. *Excavated* 1884.

Light grey limestone. Ht. .094. Smith, no. 114; *Naucratis*, I, pl. 1, fig. 5; Deonna, *Apollons archaïques*, no. 154.

[The hair is very similarly treated on the statuette in Leipzig (Rumpf in *Ant. Plastik*, p. 218), which also shows the diadem, but in paint.]

- B 440.** Head of a young man, broken at the base of the neck from a statuette. **FIG. 222.** The r. cheek chipped.

The hair is worked as a flat mass parted in the centre and falling like a



FIG. 221 = B 439.

wig on the neck. The face is full, with pointed chin, wide protruding eyes, long aquiline nose and small mouth with bowed lips. The ears are merely shaped; the back is worked flat.

The wig and the top of the ears were black; a red band, probably representing a diadem (*cf.* Rumpf, *l.c.*), delimits the forehead beneath the hair. The eyebrows are black, the eyes outlined black with red centre and the lips red; over the upper lip, a black line indicates a moustache.

Of the same family as the Leipzig and Golenischeff statuettes, which are ascribed to Samos; the broad rounded face contrasts with the two preceding numbers. The head is an advanced example, probably of the third quarter of the sixth century B.C.

Limestone. Ht. .045. *Naukratis*, II, pl. XVII, no. 2.

[For the moustache *cf.* Caskey, *op. cit.*, no. 2, also the Golenischeff statuette, and plastic aryballi in the form of helmeted heads (Maximova, *Vases plastiques*, nos. 96, 97).]

- B 441.** Standing nude youth; from neck to knees preserved; head, lower legs, **FIG. 223.** r. elbow and part of r. hand missing.

The youth stands to the front, the weight on both legs; the r. leg is drawn back, the l. arm at the side, the r. bent up in front of the breast: both fists

clenched ; in the l. hand is a rod, as on B 438. On the back, a serrated edge of a mass of hair. The body forms are flattened, the breasts high and shallow, with a curving pectoral line beneath ; the abdomen is long, the

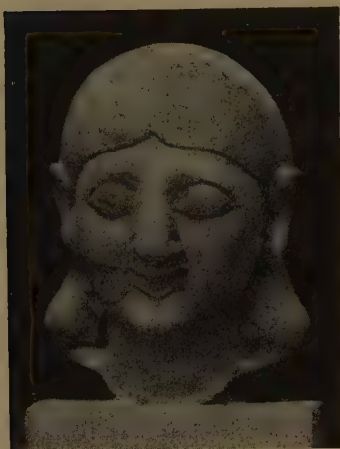


FIG. 222 = B.440.



FIG. 223 = B 441.

navel a deep round depression. The general type is as B 438, but the details are more advanced and the date is later. *From the Temenos of Apollo*, 1884.

Alabaster. Present ht. .12. Smith, no. 204 ; *Naukratis*, I, pl. 1, fig. 3 ; Deonna, *Apollons archaïques*, pp. 64 and 297 ; Furtwängler, *Meisterwerke*, p. 713, n. 1 ; Kieseritzky in *Jahrbuch*, 1892, p. 182, n. 6 ; Mallet, *Premiers Établissements*, p. 247, fig. 35 ; Ohnefalsch-Richter, *Kypros, Bible and Homer*, pl. CCXIV, no. 16 ; Poulsen in *Jahrbuch*, 1906, p. 205, n. 191.

B 442. Standing nude youth ; from neck to knee preserved ; head and lower legs missing. The shoulders weathered. **PLATE XL**

The figure stands to the front, the weight of the body on the l. leg, the r. sharply drawn back ; the l. arm at the side, the r. bent up across the breast ; both hands closed ; in the l. is a rod, as the last. ✱

Hair falls in triple tresses in front of each shoulder and in a flat mass with a square edge down the back. The body forms are more rounded and thick in section. The shoulders are sloping, the breasts prominent with a curving pectoral line ; the nipples are indicated. The sides are slightly incurved,

the arms slightly separated and carefully modelled, though the elbow is still high. The back is worked with greater naturalism.

An advanced example of the same type as B 438, B 441, but not later than mid-sixth century B.C. *From the Temenos of Aphrodite*, 1886.

Alabaster. Present ht. .152. Smith, no. 203; *Naukratis*, II, pl. 14, fig. 13; Deonna, as for the last; Mallet, *Premiers Établissements*, p. 249.

B 443. Standing nude youth; from neck to knees preserved; head and lower legs missing and the r. arm much eroded.

The figure stands to the front, the weight on both legs, the l. slightly advanced, the r. drawn back. The arms are at the sides, slightly separated, the elbows a little bent, the hands closed; the elbow is set low. The hands are injured and it cannot be said whether they hold rods or not.

The hair falls in five tresses in front of the shoulders and in a grooved flat mass with pointed edge down the back. The shoulders are narrow and sloping, the waist long and incurved. The breast is a protruding mass without division, or pectoral line. The back has no spinal groove; the buttocks are very small. The abdomen, unlike the previous statuettes, is sunken.

As compared with the two preceding examples this statuette shows a conventional roundness of form with a neglect of anatomical detail. It bears a marked resemblance to the Golenischeff statuette (Kieseritzky in *Jahrbuch*, 1892, p. 179), and belongs to the same East Ionic (Samian?) school. Second quarter of the sixth century B.C. *Excavated* 1884.

Alabaster. Present ht. .102. Smith, no. 201; Deonna, *Apollons archaïques*, no. 149, figs. 170, 171; Poulsen in *Jahrbuch*, 1906, p. 205, n. 188; Reinach, *Répertoire*, IV, p. 46, 1.



FIG. 224 = B 443.

B 444. Standing nude youth. Head and neck and legs below knees missing and r. elbow injured. **Fig. 225.**

The figure stands to the front, the l. leg advanced. The arms are not separated and hang stiffly at the sides, the fingers closed around rods. The elbows are high. The shoulders are broad and the proportions stumpy. The chest is rounded with a curved pectoral outline, but no groove. The abdomen is flat with a strongly-marked groin. The back is carelessly worked, very flat with a spinal groove and the rounded end of a wig, or flat hair, on the shoulder. The kneecap is indicated by an inverted arrowhead within which are two curved lines. The legs are ridged down the front.

Rude, but early work ; the naturalism of the abdomen suggests Egyptian handiwork. Though the proportions are thicker, the general profile is very similar to B 438, and this statuette may be a rough copy of the same type. *Excavated* 1884.

Sandstone. Present ht. .10. *Naukratis*, I, pl. I, 4 ; Furtwängler, *Meisterwerke*, p. 713, n. 1 ; Kieseritzky in *Jahrbuch*, 1892, p. 181 ; Mallet, *Premiers Établissements*, p. 247, fig. 36 ; Ohnefalsch-Richter, *Kypros, Bible and Homer*, pl. CCXIV, no. 14.

B 445. Feet, on an arching plinth of irregular outline, of a standing youth ; broken from a statuette of large size. The l. leg was advanced. The work is of an early period. *Excavated* 1884.

Grey limestone. Ht. .05.

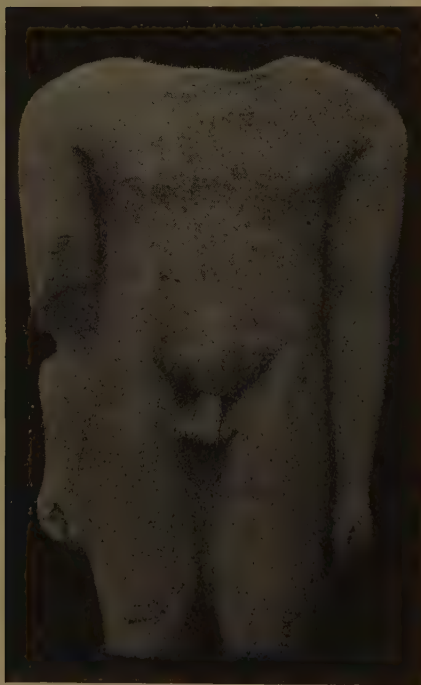


FIG. 225 = B 444.

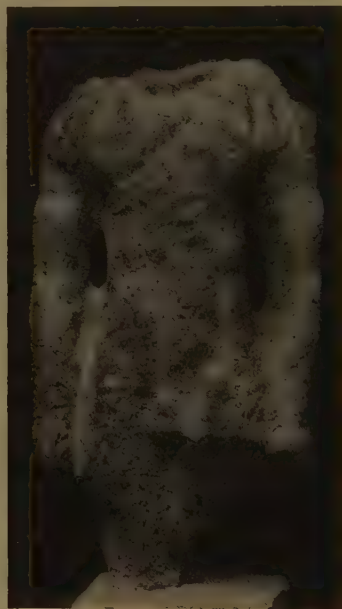


FIG. 226 = B 446.

B 446. Standing youth ; from neck to thigh preserved ; the head is missing, also the l. leg from the thigh and the r. leg from above knee.

The figure stands to the front, the weight on both legs, the left slightly advanced. Both arms were at the side, slightly separated, the hands closed and slightly bent at the elbow.

Hair falls in four spreading tresses in front of each shoulder, and down the back in a grooved spreading mass with square edge. An oblique groove across

the breast and back over the l. shoulder seems to indicate the edge of a mantle, and another groove on the l. arm represents a sleeve, but the body forms are rendered, as if nude; the drapery may have been rendered in colour. On each arm is a groove for an armlet. The breast is high-placed and prominent. The back is worked; the spinal groove is on the l. side. Rough work, but probably not later than mid-sixth century B.C. The body forms recall B 443. *From the Temenos of Apollo, 1884.*

Alabaster, burnt. Present ht. .075. Smith, no. 202; *Naukratis*, I, pl. 1, fig. 9; Deonna, *Apollons archaïques*, no. 147; Mallet, *Établissements*, p. 248, fig. 37; Poulsen in *Jahrbuch*, 1906, p. 205, n. 191; Reinach, *Répertoire*, IV, p. 46, 4.

B 447. Upper half of a standing youth, from the waist upwards; the arms broken from the elbows. The head re-joined; the nose abraded.

The figure faces the front, both arms at the sides. On his head is a conical helmet with knob and turned-up cheek-pieces. The hair falls long at the back in a spreading mass with straight edge; it is divided by vertical grooves into tresses, down each of which runs a zigzag in relief. A garment crosses the breast to the l. shoulder, leaving the r. bare, and covering the l. upper arm as with a sleeve. On each arm is an armlet of three coils. The face is round, with full cheeks and pointed chin; the ears only roughly worked. The eyes are large and straight, the eyeballs protruding. The mouth is small, the lower lip slightly bowed; in profile the mouth appears slightly open. The back is carefully worked.



FIG. 227 = B 447.

A Naucratis copy of a Cypriote type of about mid-sixth century B.C.

The artist has misunderstood the drapery of his model, which consisted of Ionic chiton and mantle; he has omitted the chiton, save the l. sleeve, which he has combined into the mantle. On the other hand, the conventional Cypriote smoothness is well reproduced. *Excavated 1884.*

Alabaster. Ht. .106. Smith, no. 111; *Naukratis*, I, pl. 1, fig. 2, p. 36; Edgar, *Cairo Mus. Cat. of Gr. Sculpt.*, Introd., p. iv; Mallet, *Premiers Établissements*, p. 254, fig. 41.

B 448. Nude youth standing on a plinth holding a lion before him, head down- **PLATE XL.**

wards. Repaired across the thighs and knees. The r. arm is broken away from the shoulder. The r. hand, now missing, held the tail, the l. the r. hind leg.

The hair is a flat surface, parted in the centre and falling on the back with a straight edge. The features are worn but of a somewhat Egyptian cast; the face oval, the eyes slightly oblique, the mouth straight. The body is schematised with wide sloping shoulders and incurved ribs and no detail. The feet are parallel and the back is slightly worked.

The lion hangs with head to r., the tongue protruding. There are traces of black paint on its body and of red in its ears.

Mid-sixth century B.C. Compare the Rhodian figures B 335, etc. *From the Temenos of Aphrodite*, 1886.

Limestone. Ht. .22. Smith, no. 124; *Naukratis*, II, pl. 14, fig. 10; Deonna, *Apollons archaïques*, p. 297; Mallet, *Premiers Établissements*, p. 256, fig. 45; Poulsen in *Jahrbuch*, 1906, p. 205, n. 191.

- B 449.** Nude youth erect, holding a quadruped, presumably a lion, head downwards before him. The head of the youth and all the fore part of the lion are missing, also the legs below the knee of the former. Rejoined across the thighs. **PLATE XL.**

The youth stands to the front, the weight on both legs, the l. advanced. The r. hand grasps the tail, the l. the r. hind leg of the animal. Hair falls down the back in six separate tresses. The arms are not separated from the body. The modelling of the chest recalls B 443 in its conventional rounding, but the chest is higher and flatter, and the back is more naturalistic. Somewhat careless work; about 540 B.C. *Excavated* 1884.

Alabaster. Present ht. .136. Smith, no. 110; *Naukratis*, I, pl. I, fig. 1; Deonna, *Apollons archaïques*, p. 297; Mallet, *Premiers Établissements*, p. 256, fig. 44; Poulsen in *Jahrbuch*, 1906, p. 205, n. 191.

- B 450.** Fragment from neck to waist of a draped man standing to the front, holding a kid upright by the legs before him; its head is to left. The man was bearded and wore a sleeved chiton with overfold and side-flaps. The shoulders are broad and rounded; the r. elbow is missing; the arms were not separated. The section is very flat, scarcely more than half the normal, and the back is sawn. The type is comparable with the Rhodian B 340 ff., but the technique is not Rhodian. *From the Temenos of Aphrodite*, 1886. **FIG. 228.**

Grey limestone. Ht. .084. Smith, no. 125; *Naukratis*, II, pl. 15, fig. 1; P. Gardner in *Mélanges Perrot*, p. 123; Mallet, *Premiers Établissements*, p. 452.

- B 451.** Young huntsman; the l. foot and part of the r. restored, also parts of the bow and l. hand. Rejoined at neck, knee and base. **PLATE XLI.**

A youth stands on a plinth, the l. leg advanced. He wears a close fitting cap with turned up ear-pieces, a short tunic with short sleeves, girt at the

waist and tanged at the lower edge, and with an overfold falling in flaps on either side. Over each shoulder is slung a pair of animals; on r., a young boar in front, a hare behind; on l., the same animals reversed. The r. arm

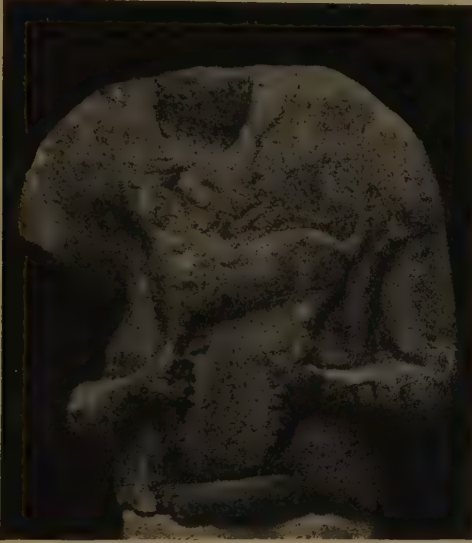


FIG. 228 = B 450.



FIG. 229 = Inscription on B 451.

hangs stiffly at the side, holding arrows; the l. arm is bent up, holding a bow. The feet are bare from the knees; the stone between them is not cut away. The kneecap is eye-shaped.

The face is square, the eyes large and oval, with projecting pupils; the mouth is straight, the nose worn away.

Down the back of the r. leg is an inscription, perhaps *Καλλίμαχος* τη . . . (the space forbids the former reading *Καλλίας Ἀφροδίτη*).

Rough work resembling Cypriote but more vigorous; about 540 B.C. (Marshall assigns the inscription to the fifth century.) *From the Temenos of Aphrodite*, 1886.

Grey limestone. Ht. .493. Smith, no. 118; *Naukratis*, II, p. 56, pl. 13, fig. 5; Mallet, *Premiers Établissements*, p. 257, fig. 46; Marshall, *Gr. Inscr. in the B.M.*, no. 1080; V. Müller in *Arch. Anz.*, 1921, p. 235.

B 452. Standing woman; the r. arm hangs rigidly at the side, the fingers pointing downwards; the l. hand holds a cup between the breasts. The feet are broken away. **FIG. 230.**

The hair, or veil, is drawn back in a plain mass on to the shoulders. The features are more rounded than on B 439; long nose, tapering face, protruding eyes, small mouth and pointed chin. The breasts are conical; the

body is entirely semi-columnar in section with the back sawn flat. The bottom of the skirt is arched. There is a trace of a transverse fold grooved under the l. arm; the r. arm is elongated.

A red necklace encircles the neck, a broader red circlet falls on the



FIG. 230 = B 452.

breasts, and on the wrists are red bracelets; the lips and ears were also red. The head-dress was black, and so were the eyeballs and eyelashes.

An early work; probably to be placed early in the first quarter of the sixth century B.C. The sharp pointed features are paralleled on vase-paintings of the earlier phase of the 'Naukratite Chalice style.' *From the Temple of Apollo, 1884.*

Dark grey limestone. Present ht. .135. *Naukratis*, I, pl. II. no. 1; Ohnefalsch-Richter, *Kypros, Bible and Homer*, pl. CCXIV, no. 1.

- B 453.** Lower half, from the waist, of a woman standing on a plinth; the feet bare and parallel; the skirt worked in columnar style, slightly splayed, with a bunch of three straight folds down the middle of the front. Oval section; the back unfinished. *From the Temple of Apollo*, 1884.

White limestone. Ht. .09. *Naukratis*, I, pl. II, no. 4; V. Müller in *Ath. Mitt.*, 1921, p. 44; Poulsen in *Jahrbuch*, 1906, p. 198, n. 151. [Cf. B 272.]

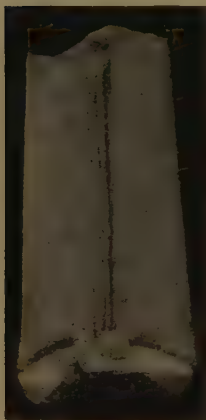


FIG. 231 = B 453.



FIG. 232 = B 454.

- B 454.** Lower part of a draped standing woman; the front rounded with five straight vertical folds between the legs; the back flat; very flat section. Painted white with a red stripe each side. *From the Temenos of Apollo*, 1884.

Grey limestone. Ht. .418. Smith, no. 103; *Naukratis*, I, p. 13, pl. 2, fig. 4; Knackfuss in *Milet*, I, 2, p. 88/112; Mallet, *Premiers Établissements*, p. 260, fig. 51; V. Müller in *Ath. Mitt.*, 1919, p. 42; Poulsen in *Jahrbuch*, 1906, p. 198, n. 151.

- B 455.** Standing woman holding a tympanon in her l. hand before the l. breast; **Fig. 234.** the r. hand is raised across the body to play on it. Repaired across the middle; the feet and r. elbow are missing.

The woman wears a veil, a bead necklace with a pendant, and a long chiton with an overfold reaching to the knees with arched border. Poor work; the eyes roughly incised, the ears shapeless. The back is sawn flat. A late example of the 'Rhodian' type; third quarter of the sixth century. *From the Temenos of Aphrodite*, 1886.

Dark grey limestone. Present ht. .141. Smith, no. 119; *Naukratis*, II, pl. 14, fig. 9; Mallet, *Premiers Établissements*, p. 265, fig. 53.

- B 456.** Upper half of woman standing with the r. arm hanging at the side, broken away below the elbow. The head is rejoined and the surface worn. The l. hand holds a lotos-flower between the breasts. The details are much abraded, but the figure seems to have been of the same general type as the preceding, though better finished; the ears are worked, but of enormous size. The body was columnar, with the back sawn flat.

Earrings and a necklace were indicated in vermilion paint. *Excavated 1884.*

Limestone. Ht. .105. *Naukratis, I, pl. I, no. 6.*

- B 457.** Upper half of woman standing with her l. arm at the side, and the r. arm bent up holding a lotos-flower between her breasts. Round her neck is a necklace of biconical beads with a pendant. She wears a high diadem and the hair falls behind. Long oval features with pointed chin, level oval eyes and small mouth, the lips bowed. The breasts are conical, the shoulders sloping; the arms are not separated.

The statuette is unfinished; diadem, eyes and ears, which are of enormous size, are incomplete and chisel marks remain everywhere. The back is flat.

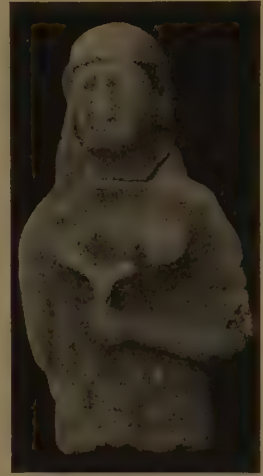


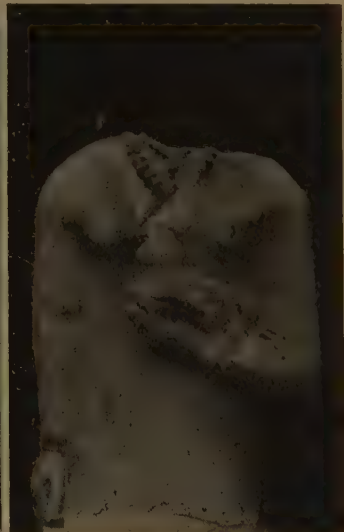
FIG. 233 = B 456.



FIG. 234 = B 457.



B 455.



B 458.

Traces of gilding remain on the necklace and of a painted band at the waist. About 540 B.C. *From the Temenos of Aphrodite, 1886*

Fine yellowish limestone. Present ht. .145. Smith, no. 120; *Naukratis*, II, pl. 15, 5; Lechat in *B.C.H.*, 1890, p. 153, and *Au Musée de l'Acropole*, p. 413; Mallet, *Premiers Établissements*, p. 452; Ohnefalsch-Richter, *Kypros, Bible and Homer*, pl. CCXIV, no. 12; Picard in *Rev. Arch.*, 1910, XV, p. 85, n. 4.

- B 458.** Fragment from neck to waist of standing woman, wearing a chiton with long sleeves; about her neck are two necklaces in high relief. The r. hand at the side holds an *ankh*, the l. arm is bent in front of the breast and on the palm of the hand sits a small goat. The arms are not separated. The breasts are conical. The figure is poorly worked, in columnar style, with a flat back. There seems to have been an arching overfold to the chiton, as on B 455. **FIG. 234.**

Red paint remains on the drapery in bands at the neck, at the waist, and at the cuffs, also on the *ankh*. Rough work, recalling Cypriote sculpture. *From the Temenos of Aphrodite*, 1886.

Coarse grey limestone. Present ht. .115. Smith, no. 123; *Naukratis*, II, pl. 14, fig. 8; P. Gardner in *Mélanges Perrot*, p. 123.

- B 459.** Draped youth standing on a plinth, playing a lyre; the l. hand holds the instrument, the r. hand, across the body, touches it with a plectrum. The head and the front of the lyre are missing.

The dress is a long chiton with an overfold at the waist; the lower surface in front is pleated and white with a tanged lower edge. The overfold is red with white borders. The sounding-board of the lyre is red, also the feet, which are shod.

Long slender proportions; rounded section; the back unfinished. The l. foot advanced; the r. arm apart from the body. Hasty but advanced work. *From the Temenos of Aphrodite*, 1886.

Grey limestone. Present ht. .182. Smith, no. 122; *Naukratis*, II, pl. 14, fig. 14; Mallet, *Premiers Établissements*, p. 259, fig. 49; V. Müller in *Ath. Mitt.*, 1921, p. 36; Ohnefalsch-Richter, *Kypros, Bible and Homer*, pl. CCXIV, no. 5.



FIG. 235 = B 459.

B 460.

- B 460.** Draped woman standing on a plinth, the feet together; the r. hand holds up a central fold of drapery, which falls straight between the legs; the l.

arm is bent up in front of the breast; on the open palm she holds a bird. The head and r. elbow are missing. The r. foot slightly advanced.

The woman wore a wig, painted black and falling on either shoulder, a necklace with pendant in relief and a second necklace marked by a red stripe with a black pendant; a long chiton with long sleeves and an arching overfold, and shoes. The cuff of the sleeves, two stripes down each side, and the shoes were red; the bird and the lower edge of the drapery were black. There are also traces of coloured armlets. The back is unworked, save for the arms. Late work, as the last. *From the Temenos of Aphrodite*, 1886.

Grey limestone. Present ht. .175. Smith, no. 121; *Naukratis*, II, pl. 14, fig. 12; Mallet, *Premiers Établissements*, p. 263, fig. 62.

- B 461.** Woman standing on a plinth; the upper part from above the waist missing. The l. hand is at the side with fingers closed. The dress is a long chiton with sleeves and a deep overfold; a bunch of folds hangs between the legs and the skirt is splayed upwards. The feet are parallel and shod. Traces of red paint remain on the upper part of the chiton, with black vertical stripes each side and two black horizontal borders round the edge of the skirt, and on each side of the central folds. The back is sawn flat. *From the Temple of Apollo*, 1884.

White limestone. Ht. .12.

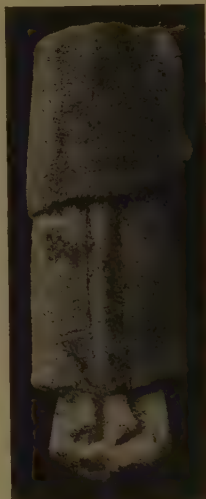


FIG. 236 = B 461.

- B 462.** Draped youth seated on a high-backed throne with footstool. He wears a Cypriote conical cap with lappets, from under which hair falls on the neck, a long chiton and an over-garment covering both shoulders and crossing in front to the r. knee. The r. hand, wrapped in the cloak, is clenched in front of the breast, the l. rests on the chair; the feet are bare. The l. top of the throne is missing; the sides and back are sawn flat. Early work; second quarter of the sixth century B.C. *From the Temenos of Aphrodite*, 1886.

Dark grey limestone. Ht. .087. Smith, no. 126; *Naukratis* II, pl. 14, fig. 3; Lechat in *B.C.H.*, 1890, p. 150, n.; Mallet, *Premiers Établissements*, p. 251, fig. 38; Picard in *Rev. Arch.*, 1910, XV, p. 85, n. 4.

- B 463.** Isis and Horus; a woman seated on a throne with square-cut sides and footstool. Hair falls on the shoulders and she wears a long veil on her head, Cypriote earcaps, necklace with pendant, and long sleeved chiton with an arching overfold reaching to the knees; she holds a nude boy to her l. breast. Her l. cheek and some corners of the throne are missing. Traces of red paint

on veil and breast. Late work, of Rhodo-Cypriote type; cf. B 455. *From the Temenos of Aphrodite*, 1886.

Limestone. Ht. .119. Smith, no. 127; *Naukratis*, II, p. 57, pl. 14, fig. 7; Lechat in *B.C.H.*, 1890, p. 150, n.; Mallet, *Premiers Établissements*, p. 260, fig. 50; Ohnefalsch-Richter in *Kypros, Bible and Homer*, pl. CCXIV, no. 8; Picard in *Rev. Arch.*, 1910, XV, p. 85, n. 4.



FIG. 237 = B 462.



FIG. 238 = B 463.

B 464. Alabastron with pointed end; the upper part terminating in the bust **Fig. 239.** of a woman wearing a full wig falling on the shoulders. Her r. hand grasps a necklace in front of the breast, the l. arm, very short and sleeved, hangs at the side, the fingers clenched with thumb projecting. Long oblique eyes, wide nose, small mouth and pointed chin. The ears and the breasts are very slightly indicated. The back left round. Rather rough work. The tip of the nose is broken away, also lip of the vase. Second quarter of the sixth century B.C. *Excavated* 1886.

Alabaster. Present ht. .172. Smith, no. 112; *Naukratis*, II, pl. 14, fig. 11; Maximova, *Les Vases plastiques*, p. 128, n. 1; Poulsen, *Orient u. frühgr. Kunst*, p. 99.

B 465. Upper part of an alabastron similar to the preceding. The r. hand is **Fig. 240.** merely clenched on the breast and no necklace is indicated. Broken off above

the waist, but the lip is partly preserved. The whole surface is worn; the fragment is, however, superior to the last in style and perhaps earlier in date. *Excavated* 1884.

Alabaster. Present ht. .084. Smith, no. 113; Maximova, as last; Poulsen, as last.



FIG. 239 = B 464.

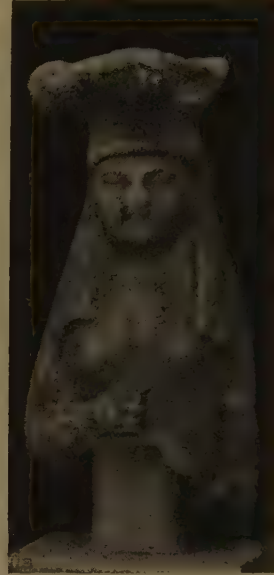


FIG. 240 = B 465.

- B 466.** Fragment of shallow basin with a flat lip, round the edge of which runs a tongue pattern of early form. The basin rested on three supports, of which one remains in the form of a Siren with long curving wings, carrying a child at her breast. The head is missing; long tresses fall on the shoulders. The upper part is female, the lower part is covered with plumage and ends in a bird's tail. On the left side, the body ends in the egg-like form of the figures on the Harpy Tomb; on the right side, the tail is shown in relief above the feathers. Late sixth century B.C. *Excavated* 1884. **Fig. 241.**

Alabaster. Ht. .064. Smith, no. 116; Bulle in *Strena Helbigiana*, p. 35, n.; Conze in *Arch. Anz.*, 1895, p. 106; Curtius, *Gesammelte Abhandlungen*, II, p. 10; v. Fritze in *Arch. Anz.*, 1894, p. 74, and in *Berliner Philol. Wochenschr.*, 1894, p. 733; Perrot, *Hist. de L'Art*, VIII, p. 336; Weicker, *Seelenvogel*, p. 126, and *De Sirenibus*, p. 33, n. 2. On fig. 241 the tip of the l. wing and lip above are restorations.

- B 467.** Group on a plinth; a bull led to sacrifice by two attendants. Of the first **Fig. 242.** only the hands remain, placing a twisted garland round the bull's neck. The second, behind the first, places his r. hand on the bull's back; his head is

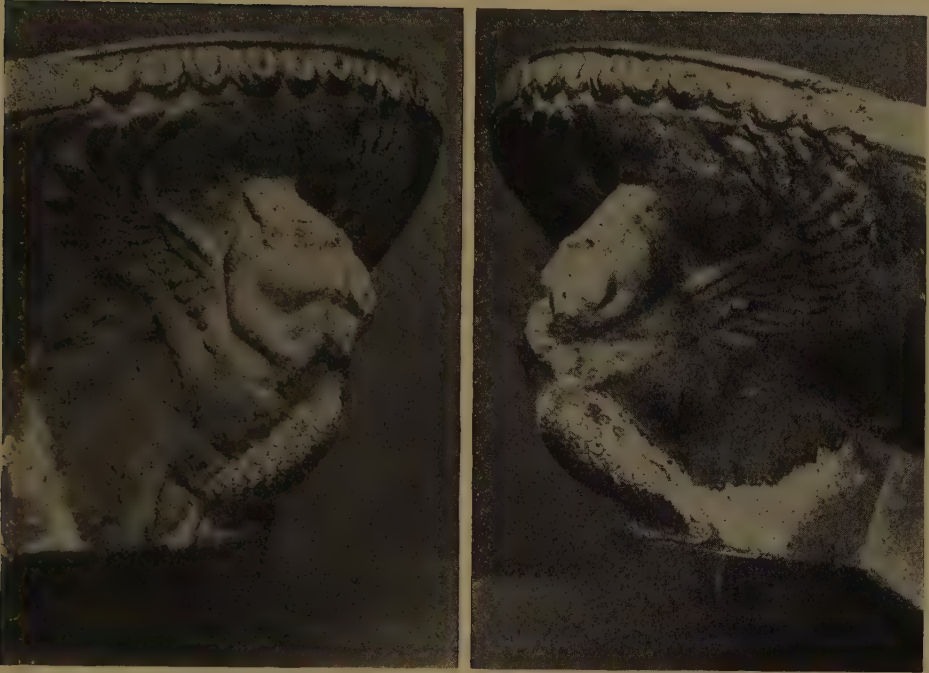


FIG. 241 = B 466.



FIG. 242 = B 467.

missing, but he wore a round wig, below which ends of hair fall on the back, and a long chiton enveloping his l. elbow, which is bent up before the breast, the hand closed. Before him is an amphora, behind a krater. The fore legs and part of the hind legs of the bull are missing. Red paint remains on the nose, ears and rump of the bull, the shoulders of the man and the tops of the vases. First half of the sixth century B.C. *From the Temple of Apollo*, 1884.

Limestone. Ht. .072. Smith, no. 107; *Naukratis*, I, p. 13, pl. 2, fig. 21; Mallet, *Premiers Établissements*, p. 268, fig. 55.

- B 468.** Figure, probably male, seated on a low stool with a box on its lap which it holds as if about to open outwards. Before it, a table on which lie four fish. The head is missing, the r. side apparently unfinished. At the back are traces of detail in the drapery, perhaps a girdle and an overfold falling in side-flaps, as in B 340. Traces of paint on the fish. Early style, as the last. *From the Temple of Apollo*, 1884.

Grey limestone. Present ht. .043. Smith, no. 109; *Naukratis*, I, p. 13, pl. 2, fig. 20; Mallet, *Premiers Établissements*, p. 252.

- B 469.** Hands and feet on a plinth, of a figure, apparently female, kneading dough in an oblong three-legged trough. The feet are widely separated, the l. advanced. Traces of red paint. *From the Temple of Apollo*, 1884.

Limestone. Present ht. .052. Smith, no. 108; *Naukratis*, I, pl. 2, fig. 19.

- B 470.** Lion seated on a plinth; repaired and the lower jaw injured. Rough work; the fore paws not separated; the mane worked flat; the tail curving up over the r. haunch. Red paint on the tongue. The type is the same as the Rhodian lions, B 371 ff., but the execution is much superior. Early sixth century B.C. *From the Temenos of Aphrodite*, 1885.

Sandstone. Ht. .125. *Naukratis*, II, pl. XIV, no. 6.

- B 471.** Lion, as the last. *Excavated* 1884

Sandstone. Ht. .07.



FIG. 243 = B 471.

MAINLAND OF GREECE AND MAINLAND SCHOOLS

(B 471-B 475).

- B 472.** Statuette of nude standing youth. The work is unfinished and only the rough outlines are discernible, but the design of the statuette was apparently of an early type, the left leg advanced, the arms hanging stiffly at the side; the fingers were to be closed. Otherwise the work has nowhere reached the final level; the legs are still square-cut, the head is a rounded lump, the l. shoulder is much raised above the r. The outline of the body, curving out sharply at the shoulders, is visible on the l. *Found in the Stamato Vouni Quarry, Pentelicus, Attica, 1907. Bequeathed by Canon Rawnsley through the National Art Collections Fund, 1920.*

White marble, with brown patina. Ht. .405. *A.J.A.*, 1908, p. 363; *Rev. Arch.*, 1907 (IX), p. 334; Deonna, *Apollons archaïques*, no. 18; Nicole, in *Rev. Arch.*, 1908 (XI), p. 40, fig. 1, on left.

[For the most recent discussion of similar unfinished archaic statues see C. Blümel, *Gr. Bildhauerarbeit*, p. 49; the present example is not included. A second and much larger unfinished statue was found in the same locality; Deonna, no. 17; Blümel, p. 51, fig. 15.]



FIG. 244 = B 472.

- B 473.** Female head broken from a statue of life-size. The front and top are abraded, the nose flattened, and both cheeks are scarred. **Fig. 245.**

The face is long and oval; the forehead rounded; the eyes are long pointed ovals set obliquely; there is a deep groove over the upper eyelid. The nose was long and broad, the lips thin and tightly pursed in a bow, the corners of the upper lip projecting. The chin was prominent, with a dimple below the underlip. The ears are flat with a deep central hollow and with the lobe plain and prolonged, as if a disk earring had been originally depicted in colour. The hair is bound by a ribbon, drawn back from the forehead in flat waves minutely worked, and falls down the neck in a thick mass with horizontal convex flutings.

There is no record of the discovery of this head by Lord Elgin's agents, but opinion has for many years pointed to the Acropolis of Athens as the most probable finding-place; and a comparison has been suggested with a Sphinx found in the Acropolis in 1883 (*Dickins, Acropolis Cat.*, no. 630). Older writers were inclined to consider the head masculine. The date is somewhat

earlier than the middle of the sixth century and the head appears to be not Attic, but northern Ionic, of the school of Chios. *Elgin Coll.*

Parian marble. Ht. .22. Smith, no. 150; *Synopsis*, no. 251 (115); *Anc. Marbles in the Brit. Mus.*, IX, pl. 40, no. 4; Deonna, *Apollons archaïques*, p. 144; Dickins, *Acropolis Cat.*, I, p. 168; Ellis, *Elgin Marbles*, II, p. 119; Klein, *Ges. d. gr. Kunst*, I, p. 243; Lechat in *B.C.H.*, 1893, p. 419, and *Au Musée de l'Acropole d'Athènes*, p. 384, fig. 41; Overbeck, *Apollon*, p. 13, no. 15, and *Gr. Plastik*, 3rd ed., I, p. 229, n. 33, no. 2; Paris, *Catalogue des Moulages, Bordeaux*, 1889, p. 98, no. 50; Pavlovski, *Sculpt. Att.*, p. 21, fig. 2; Welcker, *Alte Denkmäler*, I, p. 399; Winter in *Ath. Mitt.*, 1888, p. 121.

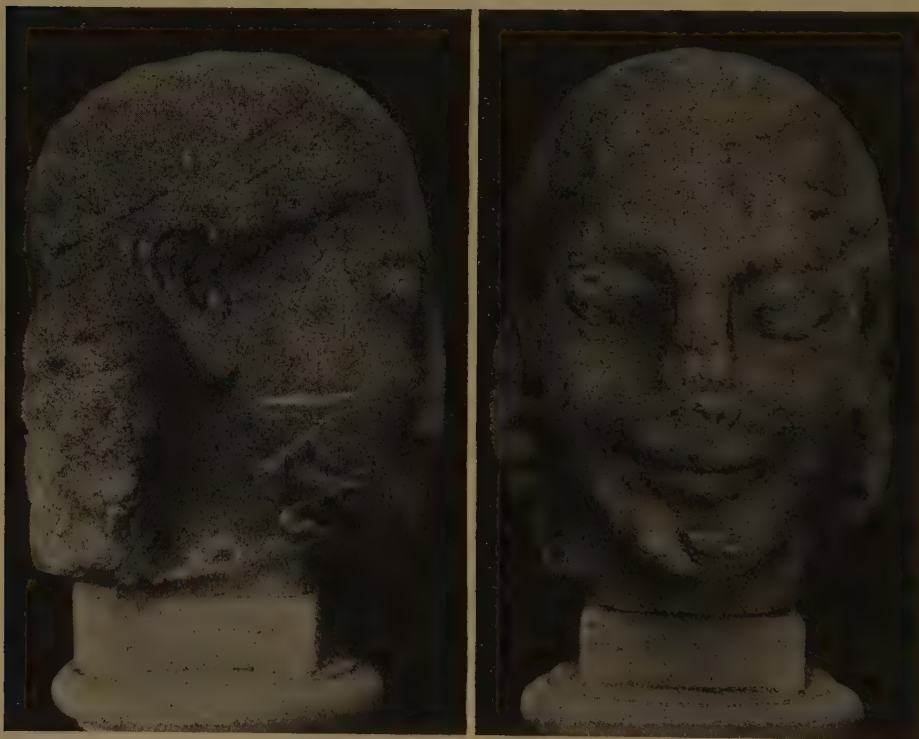


FIG. 245 = B 473.

- B 474.** Statue of nude standing youth, of about half life-size. The legs from the knees down are missing; the l. kneecap is wholly preserved, of the r. only the upper ridge remains. The arms are broken away from the socket; the l. shoulder remains; the outline of the hands remains on the thigh. The r. temple, with the corner of the r. eye, is split off, and there are abrasions on the l. temple, nose and chin. The top of the head and the back are weathered, with two grooves up each thigh.

The figure stands facing the front, the arms hanging at the sides, the

**PLATE
XLII.**

hands lying against the thighs; the fingers were clenched. The l. leg is slightly advanced, the r. drawn back and the weight falls equally on both.

The hair is raised from the forehead, but owing to the injuries of the surface the arrangement in the front is not clear; it seems to terminate in a plain roll and falls down the back of the shoulders in a mass with straight edges, the whole surface cut into small squares by incisions, the horizontal grooving being the deeper. The face is long and pointed, the forehead low and sloping, the chin prominent; the nose is thick; the upper lip is nearly straight, the lower lip bowed. The ears are flat and set high; the eyes are narrow and set obliquely, the eyebrows slightly ridged. The cheeks are full but flat; a groove encloses the mouth from the base of the nostril each side.

The neck is thick; the body forms are flat and angular; the collar bones and the structure of the chest are emphasised. The shoulders are wide and rounded; the waist narrow and sloping, the hips long. The thorax and stomach muscles are defined by a curving pectoral ridge and a vertical median groove. The arms were elongated. In profile, the section is narrow and flat-fronted. The back is strongly incurved at the waist and the buttocks bulge out sharply. A shallow groove marks the spinal cord.

The Museum records only trace the statue to Athens, and A. S. Murray thought it Attic, an opinion shared by Loeschcke, Perrot, and partially by Deonna. Sauer claimed it as Naxian, Müller as Peloponnesian. Furtwängler, who first published it, gave Boeotia as the finding-place and pronounced the marble Boeotian; his statement has been generally accepted of late years, but there is no authority for the more precise statement of some writers that it was found at the Ptoion. It cannot be said, however, that any of the numerous attempts to group the figure with other early sculptures from Boeotia possesses convincing weight, as is indicated by the diversity of opinions current; on the other hand, sculptures of undoubted Boeotian origin show marked variations of style and it is agreed that no distinctive Boeotian school ever existed. Of Boeotian works the nearest is perhaps the statue published by Mendel in *B.C.H.*, 1907, pl. XX., and thought by him to show Chiote art. For the body forms, a torso from Actium in Paris may be compared, which Deonna independently assigned to Chios (Deonna, *Apollons archaïques*, no. 1). If the statue is Boeotian, it is also probably executed under North Ionic inspiration. In any case it is a work of an early type, not later than 560 B.C. *From Greece, probably from Boeotia. Acquired 1878.*

Coarse-grained white marble with veining. Ht. .77. Smith, no. 205; Brunn-Bruckmann, 77 b; Brunn, *Gr. Kunstgesch.*, II (1897), p. 118; Collignon, *Sculpt. gr.*, I, p. 198; and in *Gazette Arch.*, 1886, p. 239, 1887, p. 91, n. 2; Deonna, *Apollons archaïques*, no. 25, p. 146, *et passim*; Furtwängler, *Meisterwerke*, p. 715, n. 6, and in *Arch. Zeit.*, 1882, p. 51, pl. IV; E. A. Gardner, *Gr. Sculpt.*, 2nd ed., p. 141; Hofmann, *Darstellung des Haares*, p. 175, n. 2; Holleaux in *B.C.H.*, 1886, p. 68, and 1887, p. 171, n., and p. 201, n.; Klein, *Ges. d. gr. Kunst*, I, p. 143; Koerte in *Arch. Stud. H. Brunn dargebracht*, p. 23; Lange, *Darstellung des Menschen*, p. 53, fig. 15; Leonardos in

Apx. 'Eφ., 1895, p. 80, n. 2; Lermann, *Altgr. Plastik*, pp. 31 and 36; Loeschcke in *Ath. Mitt.*, 1879, p. 304; Loewy in *Jahreshefte*, 1909, p. 303, n.; Michon in *Monuments Piot*, 1911, p. 173, n. 2; Mitchell, *Hist. Anc. Sculpt.*, p. 213, fig. 105; Müller, *Nacktheit u. Entblössung*, pp. 143 and 146; Murray, *Hist. of Gr. Sculpt.*, 2nd ed., I., p. 172, pl. 6, left; Overbeck, *Apollon*, p. 13, no. 12; Paris, *Cat. des Moulages, Bordeaux*, 1889, p. 38, no. 19; Perrot, *Hist. de l'Art*, VIII, p. 512, n. 1; Reinach, *Répertoire*, II, p. 76, 3; de Ridder in *B.C.H.*, 1894, p. 47; Sauer in *Ath. Mitt.*, 1892, p. 40; Scherer, *De Olympionicarum Statuis*, p. 22, n. 3; Sophoulis in *Apx. 'Eφ.*, 1887, p. 38; Uxkull-Gyllenband, *Frühgr. Plastik*, pl. 24; Walston in *J.H.S.*, 1924, p. 231, and *Alcámenes*, p. 31, fig. 19.

B 475.

Statue of nude standing youth, known as the 'Strangford Apollo.' The legs from below the knees and the arms from the middle of the biceps are missing. The end of the nose, one or two curls, and the r. side of the chin are abraded. The back is weather-stained.

PLATE
XLIII.

The figure faces the front, balanced on both legs; the r. leg slightly drawn back, the l. slightly advanced with the l. knee bent. Both upper arms were bent back, and there is no trace of attachment of the hands, which must have been free of the body.

The head is square-shaped, the face short and broad. The hair is arched over the forehead in two rows of spiral curls (three in front of the ears). A narrow fillet runs round the head above the curls, above which the hair is treated in waved flat tresses radiating from the crown; the ends are turned up from the neck in a roll, tucked under and over the fillet (the so-called *crobylos*). Five holes are drilled into the hair, one over the middle of the forehead, one over the r. ear, two over the l. and one, larger, on the top of the head.

The forehead is low, the eyebrows long and arched, the upper eyelid separated by a groove. The eyes are small and set horizontally. The nose was broad, the mouth is small and straight, the lips in a bow, the corners very slightly grooved. The body forms are muscular; collar bone and chest bones are emphasised. Below the chest the epigastrium is framed by a slight ridge and its surface is divided up by the median and two horizontal grooves. Similarly under the armpits the ribs are clearly marked and framed off towards the back by a raised surface. The lower abdomen is overlong; the navel is placed high and eye-shaped. The back is modelled with a strongly incurved waist and heavy buttocks. The legs show an exaggeration of the thigh muscles, the kneecaps are carefully worked.

This is one of the latest examples of the archaic *kouros* type, dating from about 500–490 B.C. The old attitude is maintained with a developed treatment of anatomical details. A general resemblance to the figures from the pediments of the Temple of Aphaia at Aegina has long been noted, and most writers have followed Brunn in considering the statue Aeginetan. More recently, it has been thought Boeotian by Buschor, and by Langlotz a local island work under Doric influence. *From the collection of the sixth Viscount Strangford. Acquired 1864; stated in that year to have come from Lemnos,*

but more generally believed to have been found in Anaphe (see Newton, *l.c.*, *infra*).

Parian marble. Ht. 1.01. Smith, no. 206; *Marbles and Bronzes in the Brit. Mus.*, pl. 2; Brunn-Bruckmann, 51; Baumgarten-Poland-Wagner, *Hellenische Kultur*, 2nd ed., p. 285, fig. 235; Beazley in *Camb. Anc. Hist.*, V, p. 420; Brunn in *Sitzungsber. d. bayr. Akad.*, 1872, p. 529, and *Gr. Kunstgesch.*, ed. 1897, II, pp. 177, 182; Buschor, *Skulpt. d. Zeustempels zu Olympia*, p. 32; Conze in *Arch. Zeit.*, 1864, p. 164; Deonna, *Apollons archaïques*, no. 161; Foat in *J.H.S.*, 1915, p. 245; Friederichs-Wolters, no. 89; Furtwängler, *50th Winckelmannsprogramm*, p. 131; E. A. Gardner, *Gr. Sculpt.*, 2nd ed., p. 207, and in *J.H.S.*, 1886, p. 192; Helbig in *Bulletino d. Inst.*, 1874, p. 116; Holleaux in *B.C.H.*, 1886, p. 272, and 1887, p. 280, and 1892, p. 451; Joubin, *Sculpt. gr.*, pp. 64, 68; Kalkmann in *Jahrbuch*, 1892, p. 132 ff., and *Proport. d. Gesichts*, pp. 54, 89 *et seq.*; Klein, *Ges. d. gr. Kunst*, I, p. 357; Lange, *Darstellung d. Menschen*, p. 39, fig. 10; Langlotz, *Frühgr. Bildhauerschulen*, p. 185; Legge, *Gr. Sculpt.*, p. 22; Lermann, *Altgr. Plastik*, p. 31; Loewy, *Gr. Plastik*, pl. 8, no. 22; Lübke, *Ges. d. gr. Plastik*, 3rd ed., p. 107; v. Mack, *Gr. Sculpt.*, pl. IV, 2; Michaelis in *J.H.S.*, 1883, p. 348; Müller, *Arch. d. Kunst*, p. 601 and *Atlas*, pl. VIIa, 1 b; Murray, *Hist. Gr. Sculpt.*, 2nd ed., I, p. 174, pl. VI, right; Newton, *Essays on Art and Arch.*, p. 81; Overbeck, *Apollon*, p. 32, and *Gesch. d. gr. Plastik*, 4th ed. I, p. 237, fig. 61, and p. 297, n. 169; Paris, *Sculpt. ant.*, p. 161; and *Catalogue des Moulages, Bordeaux*, p. 39, no. 20; Pater, *Greek Studies*, p. 285; Perry, *Gr. and Rom. Sculpt.*, p. 58; Petersen in *Röm. Mitt.*, 1897, p. 125, n.; Powers, *Message of Gr. Art*, fig. 36; Prachov in *Annali d. Inst.*, 1872, p. 181, and *Monumenti Ined.*, IX, pl. 41; Rayet, *Milet*, pl. 28; Reinach, *Répertoire*, II, p. 81, 6, and *Manuel de Philol.*, 2nd ed., II, p. 90; de Ridder in *B.C.H.*, 1894, pp. 45, 52; Robinson, *Catalogue of Casts, Boston*, 1896, p. 19; Tarbell, *Hist. of Gr. Art*, p. 157, fig. 100; Upcott, *Introd. to Gr. Sculpt.*, p. 20; Walston in *J.H.S.*, 1924, p. 231, and *Alcamenes*, p. 31, fig. 19; Wherry, *Gr. Sculpt.*, p. 36; Evelyn White in *J.H.S.*, 1916, p. 20.

B 476. Fragment of unfinished sculpture: a horse and rider to r. The outline is incised on a flat slab of stone about .06 thick; the reins are shown. On the front and underside the stone is cut away up to the outline; on the horse's head and back, the artist was still cutting down to the incised line. The stage of modelling is nowhere reached; the outline is fairly advanced in design.

Of the rider part of the r. knee alone remains; of the horse, the hindquarters and parts of both forelegs are missing. *From Sparta. Presented by the Greek Government, 1923*

Cream-coloured limestone. Ht. .20. L. .16.

[Similar reliefs were found in the archaic stratum of the Temple of Artemis Orthia at Sparta; cf. *B.S.A.*, 1905-6, p. 333; *Arch. Eph.*, 1914, p. 28.]



FIG. 246 = B 476.

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Where no new number is given, the old number is still in use.

Old numbers.	New numbers.	Old numbers.	New numbers.	Old numbers.	New numbers.
1	A53	29	40 B101	46	11 B194
2	A54	41 ^a	Not identified	12	B215
3	A52 <i>d</i>	42	B100	13	B236
4	A52 <i>f</i>	43	B123	14	B228
5	A56	44	B122	15	B195
6	A57	45	1 B137	16	B188
7	B272	2	B93	17	B254 and B267
8	B279	3	B104	18	B255
9	B271	4	B105	47	1 B173
10	B273	5	B107	2	B171
11	B274	6	B108	3	B180
12	B275	7	B109	4	B187
13	B276	8	B111	5	B190
14	B278	9	B112	6	B212
15	B277	10	B113	7	B189
16	B280	11	B118	8	B207
17	B281	12	B117	9	B175
18	B282	13	B115	10	B174
19	B283	14	See p. 49	11	B176
20	B284	15		12	Not identified
21	B285	16	B127	13	B200
22	B269	17	B125	14	B191
23	B270	18	B103	15	B181
24	B4	19	B128	16	B154
25	B49	20	B129	17	B196
26	in B50	21	B126	18	B235
27	B35	22	B193	19	B234
28	B17	23	B132	20	B182
29	1 B27	24	B130	21	Not identified
	2 B16	25	B133	22	B219
	3 B5 and B16	26	B99	23	B227
	4 B90	27	Not identified	24	B145
	5 B121	28	B134	25	B146
	6 B91	29	B135	26	B155
	7 B119	30	B124	27	B161
	8 B138	31	B136	28	B159
30	B92	46	1 B209	29	B163
31	B120	2	B210	30	B166
32	B139	3	B211	31	B160
33	B89	4	B178	32	B158
34	B88	5	B185	33	B170
35	B102	6	B229	33A	B164
36	B95	7	B230	34	B213
37	B94	8	B231	35	B152
38	B96	9	B214	36	B237
39	B97	10	B218	37	B238

Old numbers.	New numbers.	Old numbers.	New numbers.	Old numbers.	New numbers.
47	38 B239	47	102 B257	95	B307
39	B240	48	1 B144	96	B318
40	B241		2 B145	97	B317
40A	B242		3 B146	98	B316
41	B243		4 B147	100	1 B397
42	B205		5 B106		2 B396
43	B151	49	A5-34		3 B393
44	B245	50	B319		4 B394
45	B246	51	B323		5 B392
46	B253	52	B326		6 B391
47	B247	53	B327	101	1 B398
48	B248	54	B363		2 B434
49	B249	55	B330		3 B399
50	B250	56	B335		4 B401
51	B103	57	B332		5 B402
52	B260	58	B334	102	B405-433
53	B140	59	B361	103	B454
54	B256	60	B340	104	See p. 32
55	B259	61	B341	105	"
56	B208	62	B346	106	"
57	B172	63	B349	107	B467
58	B177	64	B350	108	B469
59	B179	65	B347	109	B468
60	B186	66	B351	110	B449
61	B192	67	B338	111	B447
62	B197	68	B339	112	B464
63	B203	69	B358	113	B465
64	B148	70	B364	114	B439
65	B198	71	B365	115	See p. 32
66	B147	72	B366	116	B466
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70	B157	80	B286	120	B456
71	B204	81	1 B292	121	B460
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74	B233		4 B295	124	B448
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77	B222		7 B298	127	B463
78	B226	82	1 B299	130	B322
79	B221		2 B300	135-139	Casts, omitted
80	B217		3 B301	150	B473
81	B251		4 B302	151	Cast, omitted
82	B149		5 B303	152	See p. 32
83	B201		6 B304	153	"
84	B162		7 B305	154	"
85	B150		8 B306	155-192	Casts, omitted
86	B165	83	B288	200	B438
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88	B153	85	B308	202	B446
89	B184	86	1 B311	203	B442
90	B252		2 B312	204	B441
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93	[=82]		5 B314	207	B325
94	B265	87	B310	208	See p. 32
95	B264	88	B309	209	"
96	B261	89	B290	210	"
97	B268	90		211	"
98	B266	91	B291	215	"
99	B262	92		216	"
100	B258	93	B289	217	"
101	B263	94	B287		"

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ASIA MINOR AND CYCLADES: EARLY TYPES.



A 23

A 21

A 26

A 10



A 24

A 16

A 20

A 27

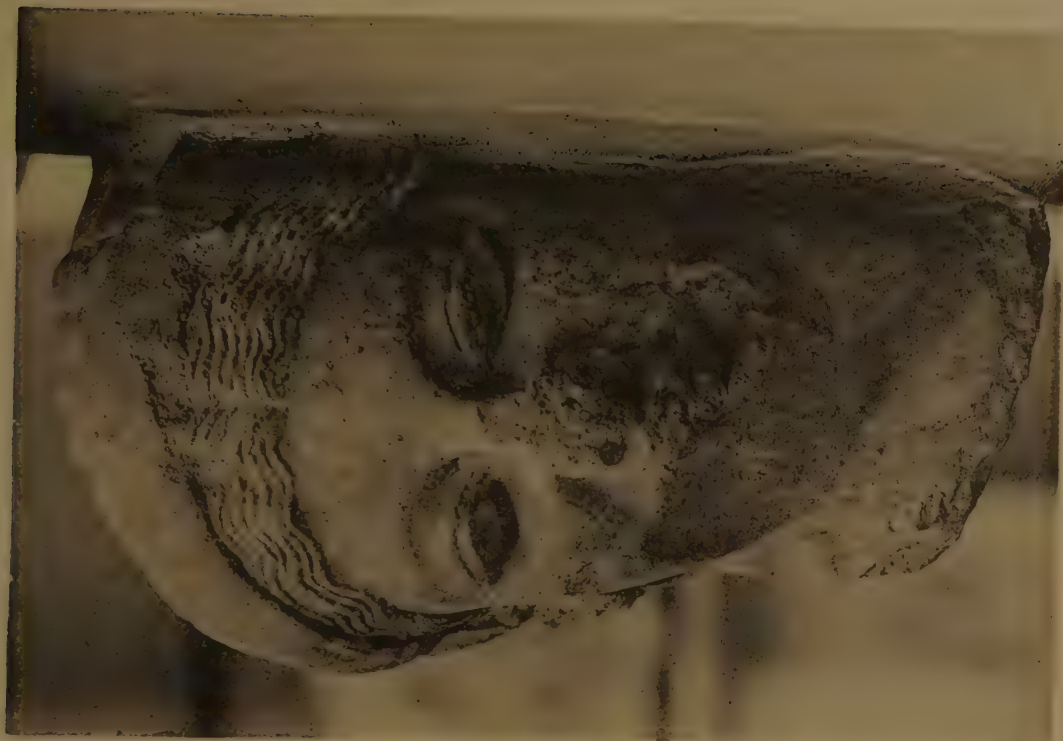
CYCLADES: DEVELOPED TYPES.



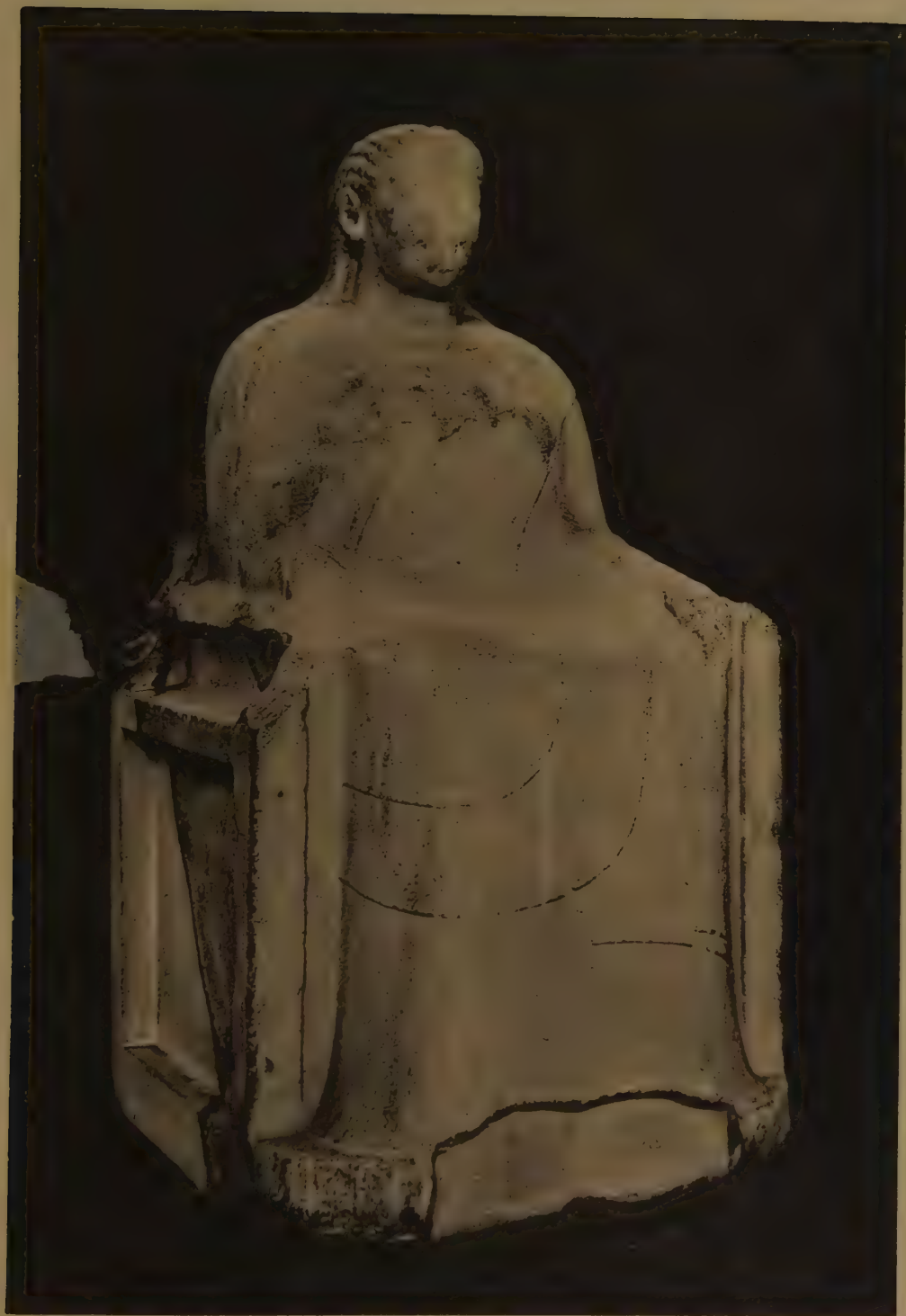
MYCENAE, TREASURY OF ATREUS: DETAIL OF RIGHT COLUMN-SHAFT.



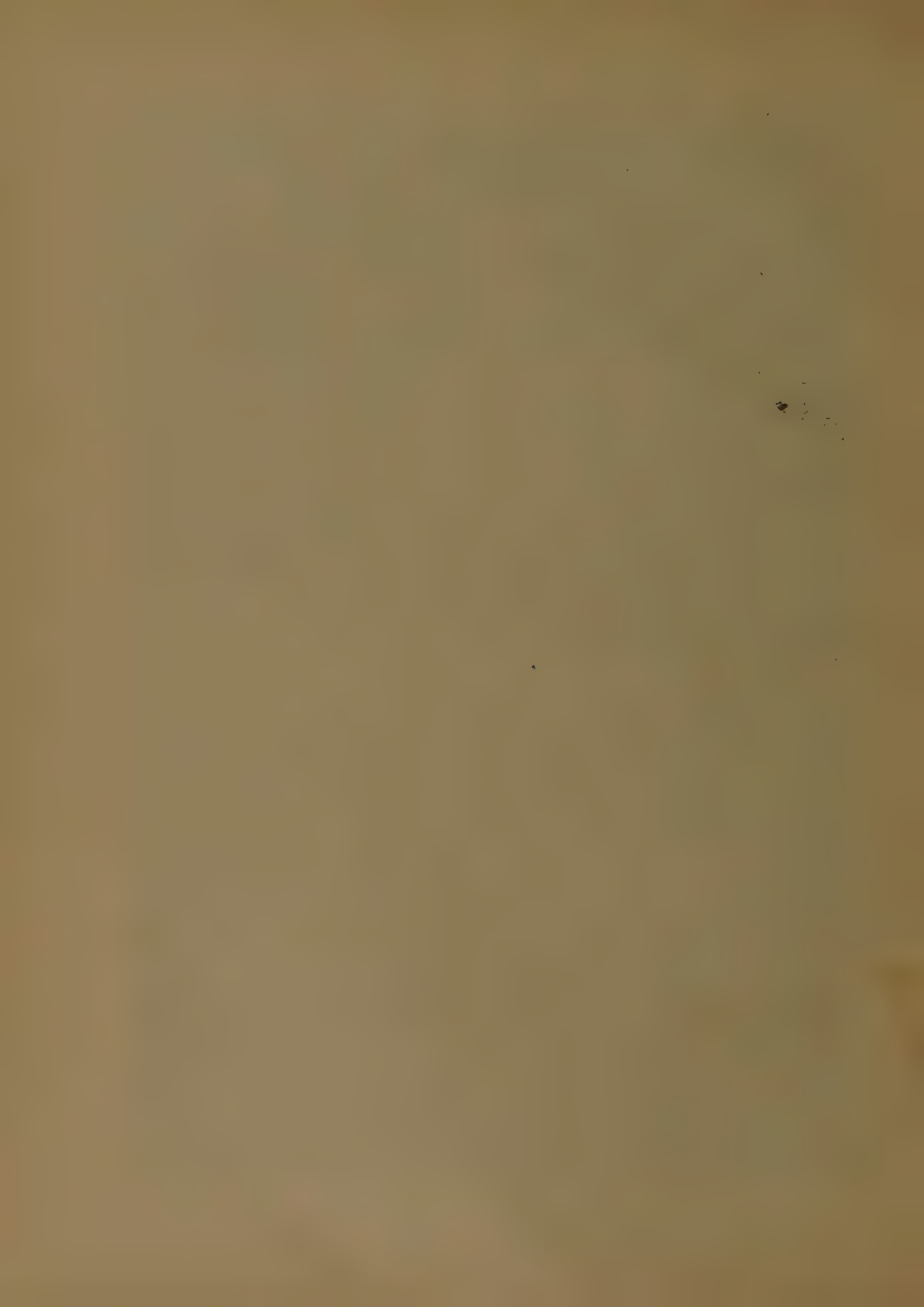
EPHESUS: HEAD OF WOMAN, B 89.

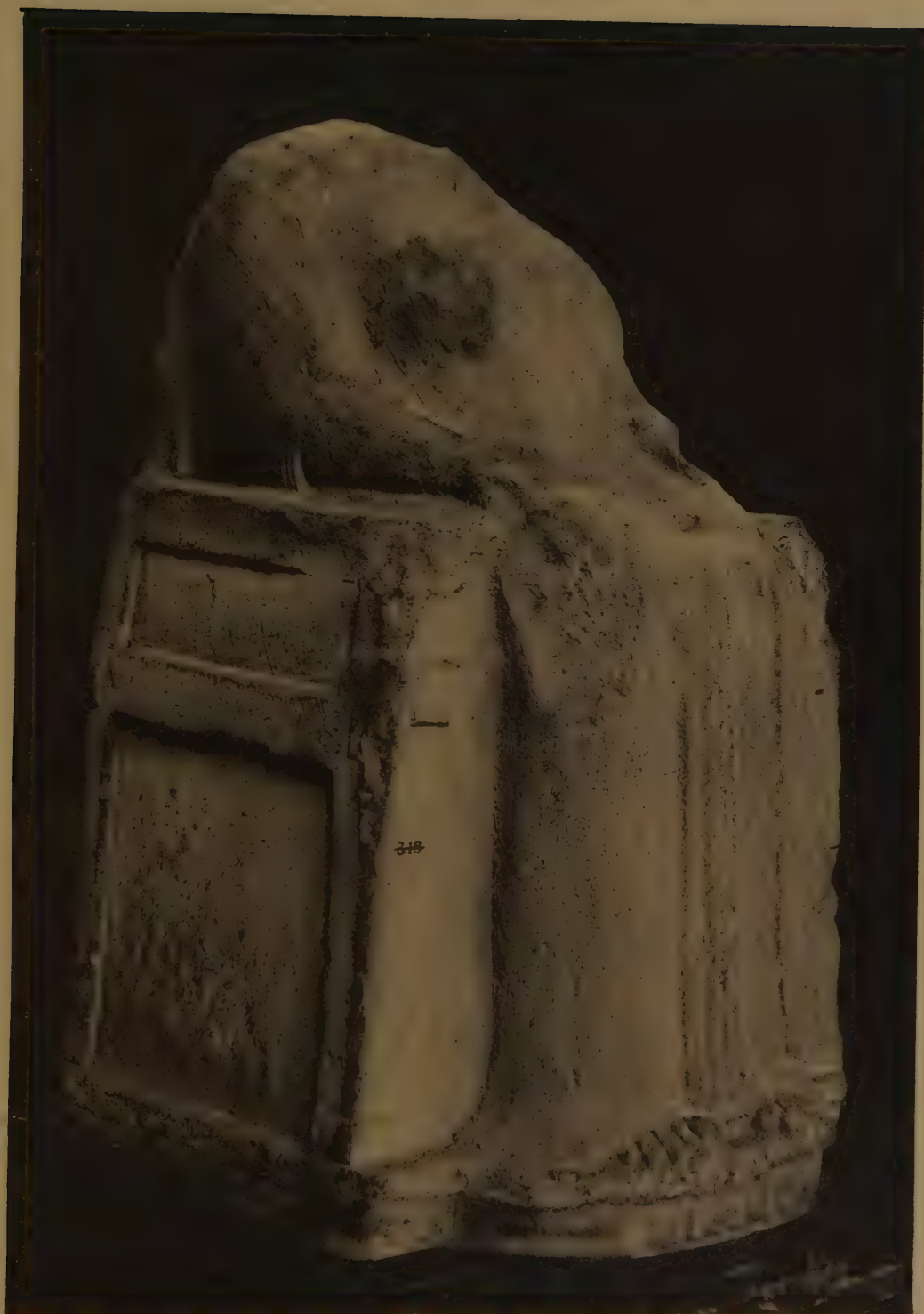


EPHESUS: HEAD OF WOMAN, B 91.



MILETUS: SEATED MAN, B 271.





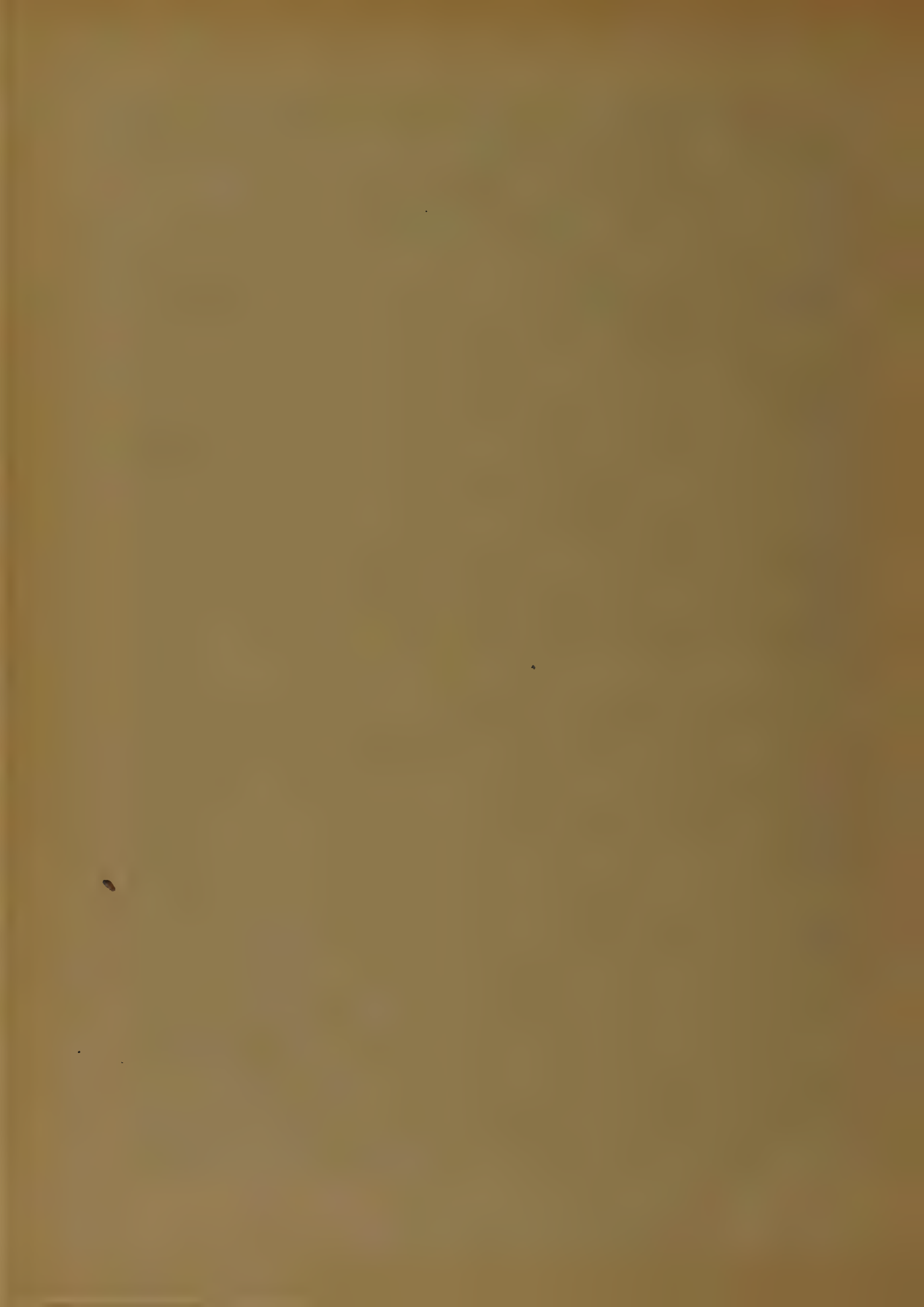
MILETUS: SEATED WOMAN, B 272.



MILETUS: SEATED MAN, BY EUDEMOS, B 273.



MILETUS: SEATED MAN, B 274.

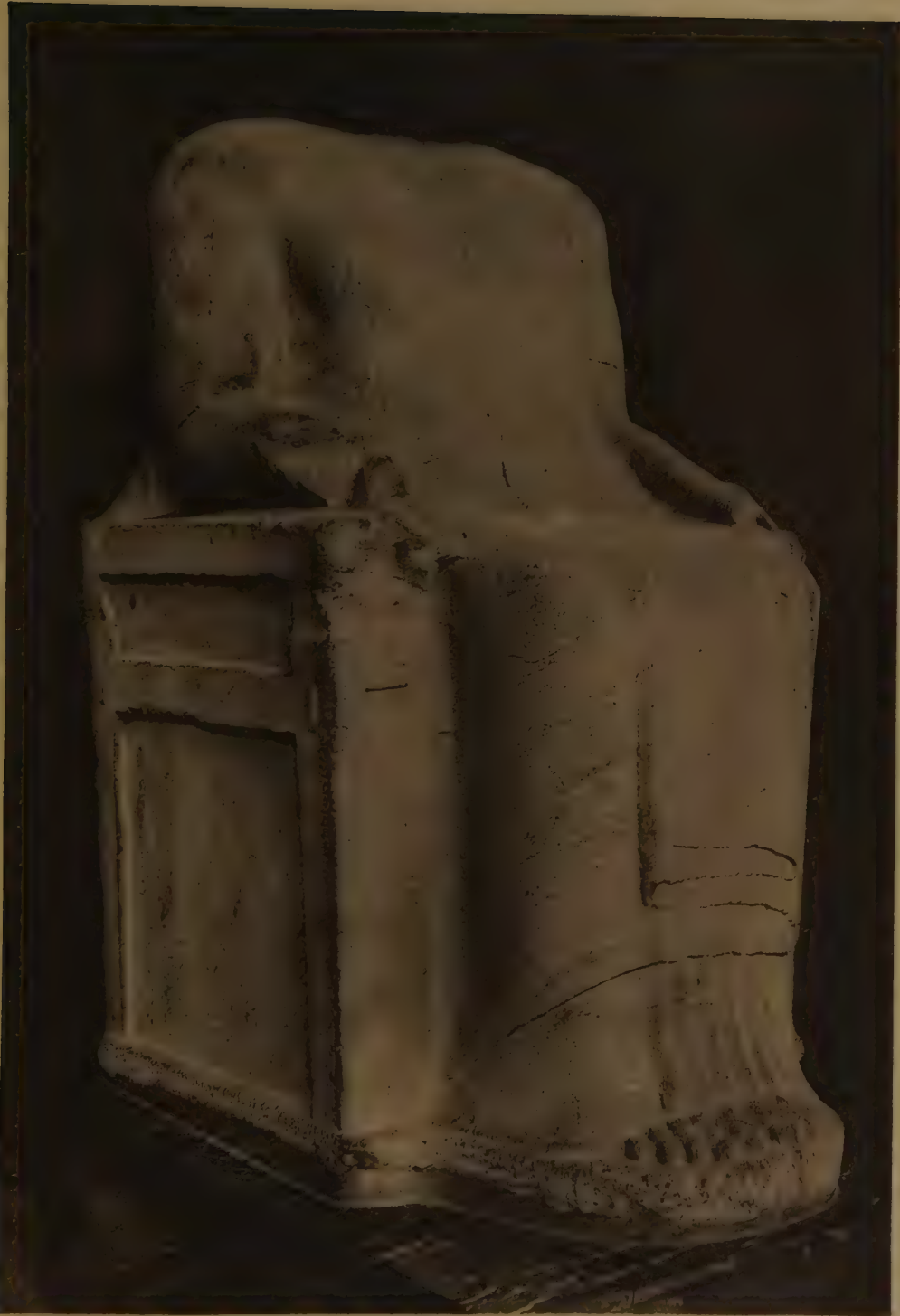




MILETUS: SEATED MAN, B 275.



MILETUS: SEATED MAN, B 277.



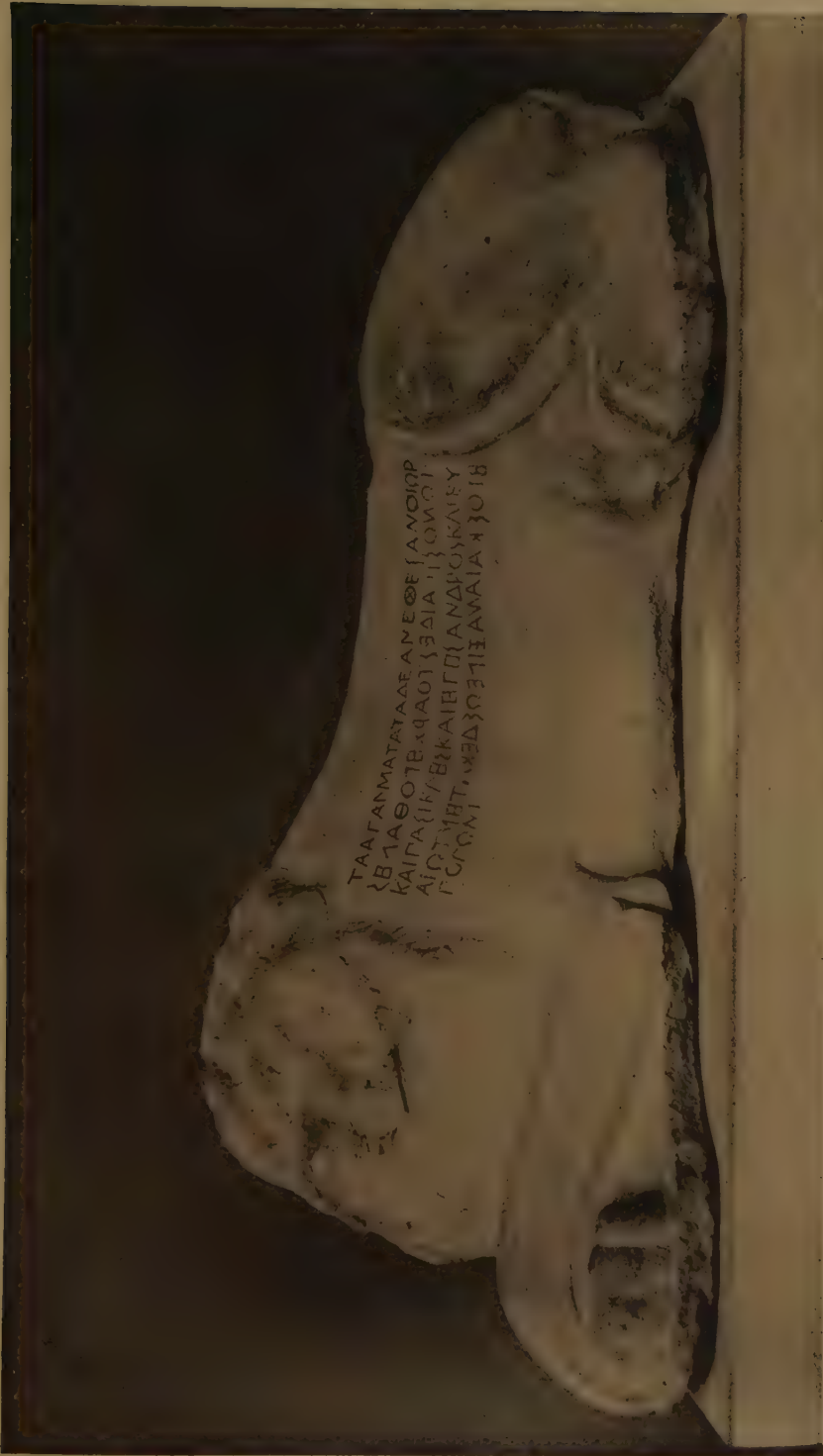
MILETUS: STATUE OF CHARES, B 278.



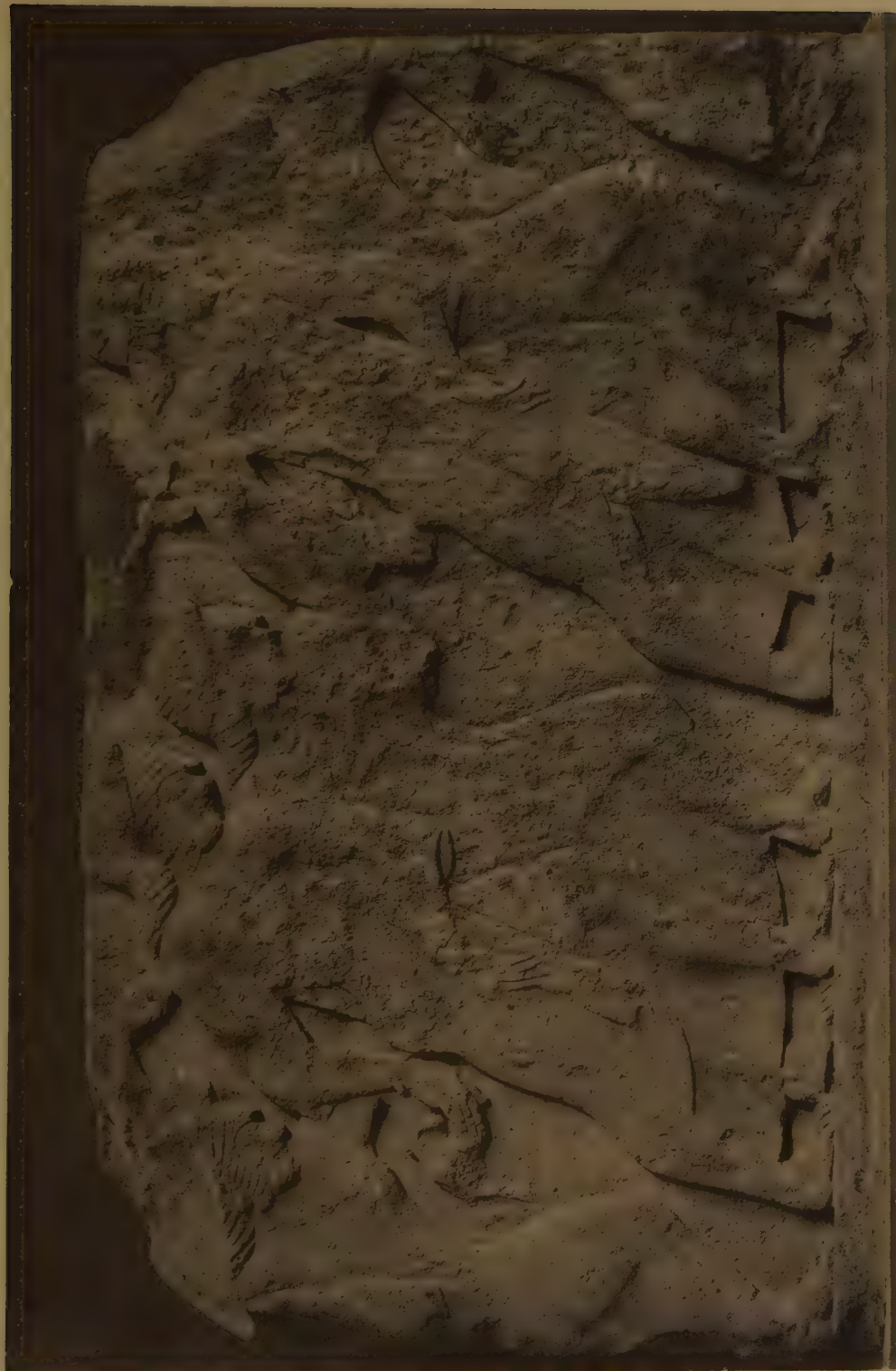
MILETUS: SEATED MAN, B 279.



MILETUS: SEATED WOMAN, B 280.



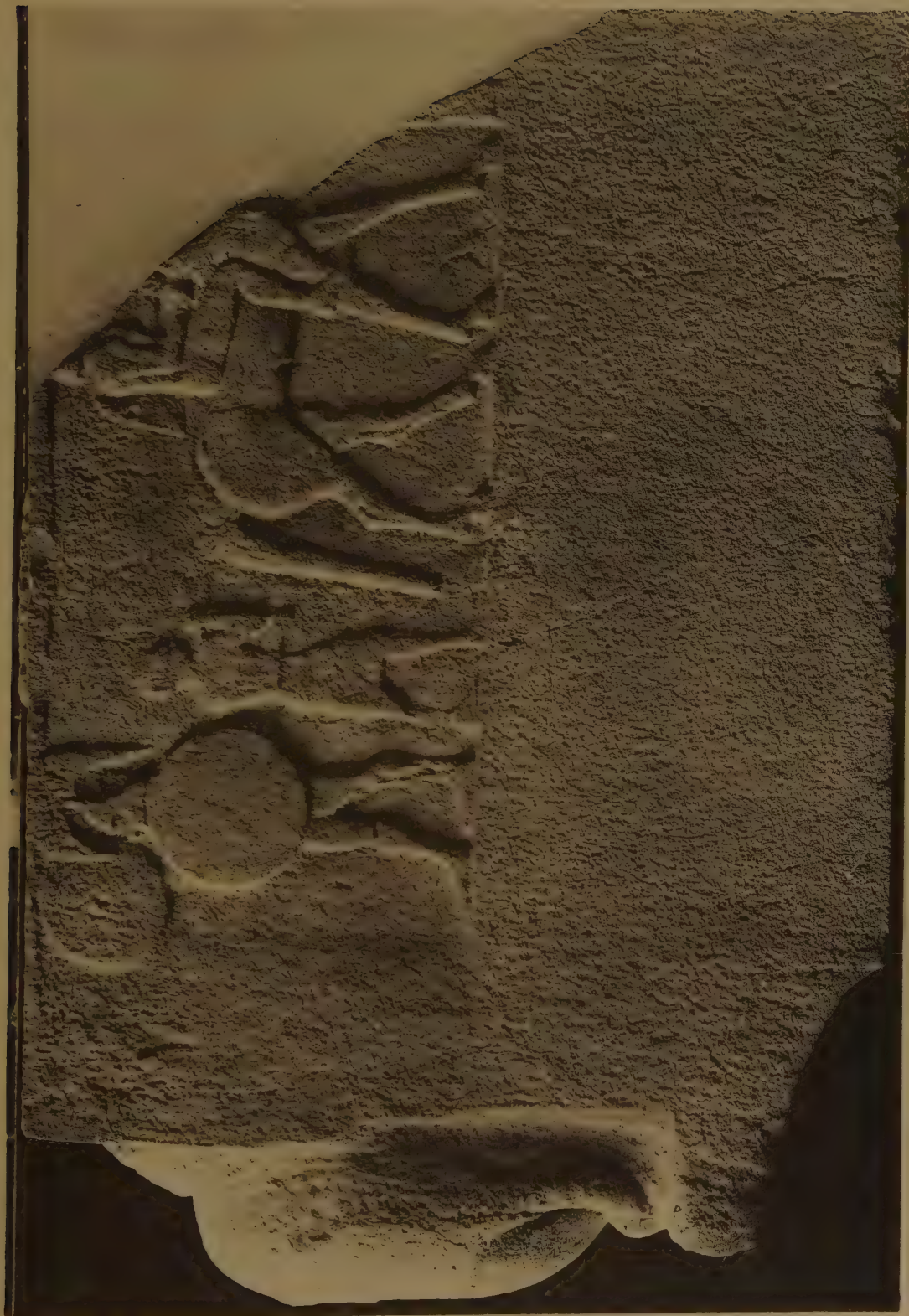
MILETUS: LION, DEDICATED BY THE SONS OF ORION, B 281.



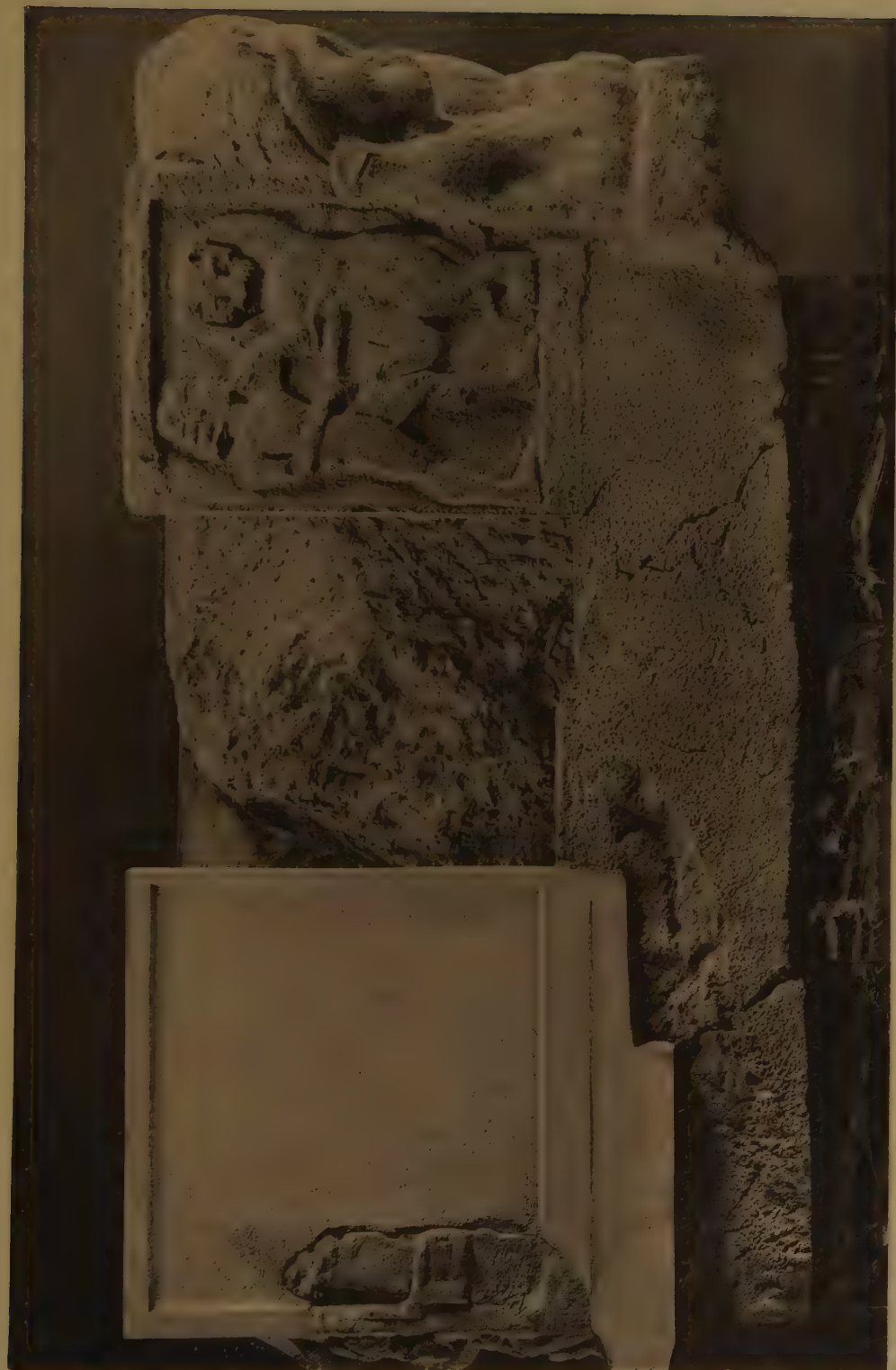
MILETUS: RELIEF OF DANCING WOMEN, B 285.



XANTHUS: LION TOMB, B 286; SOUTH SIDE.



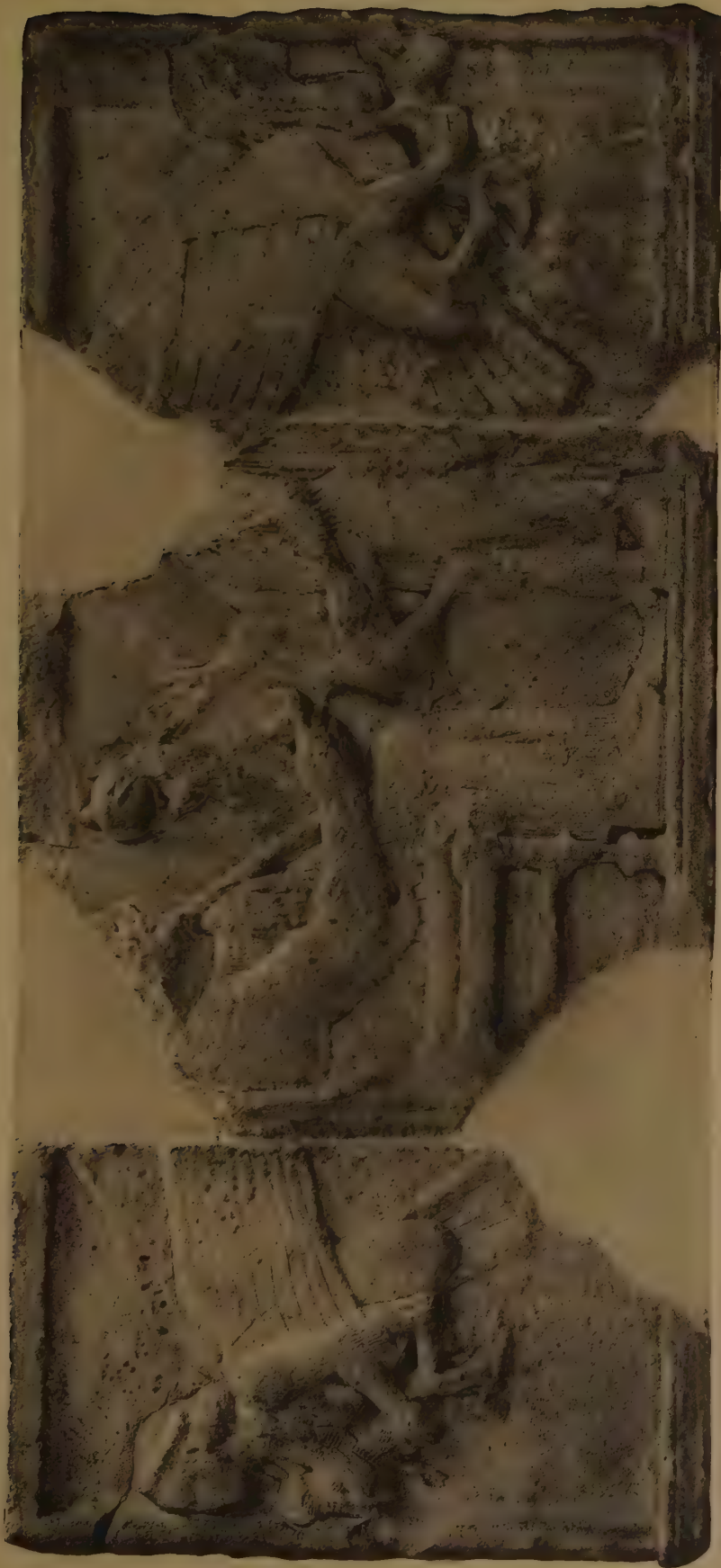
XANTHUS: LION TOMB, B 286; EAST SIDE.



XANTHUS: LION TOMB, B 286; WEST SIDE.



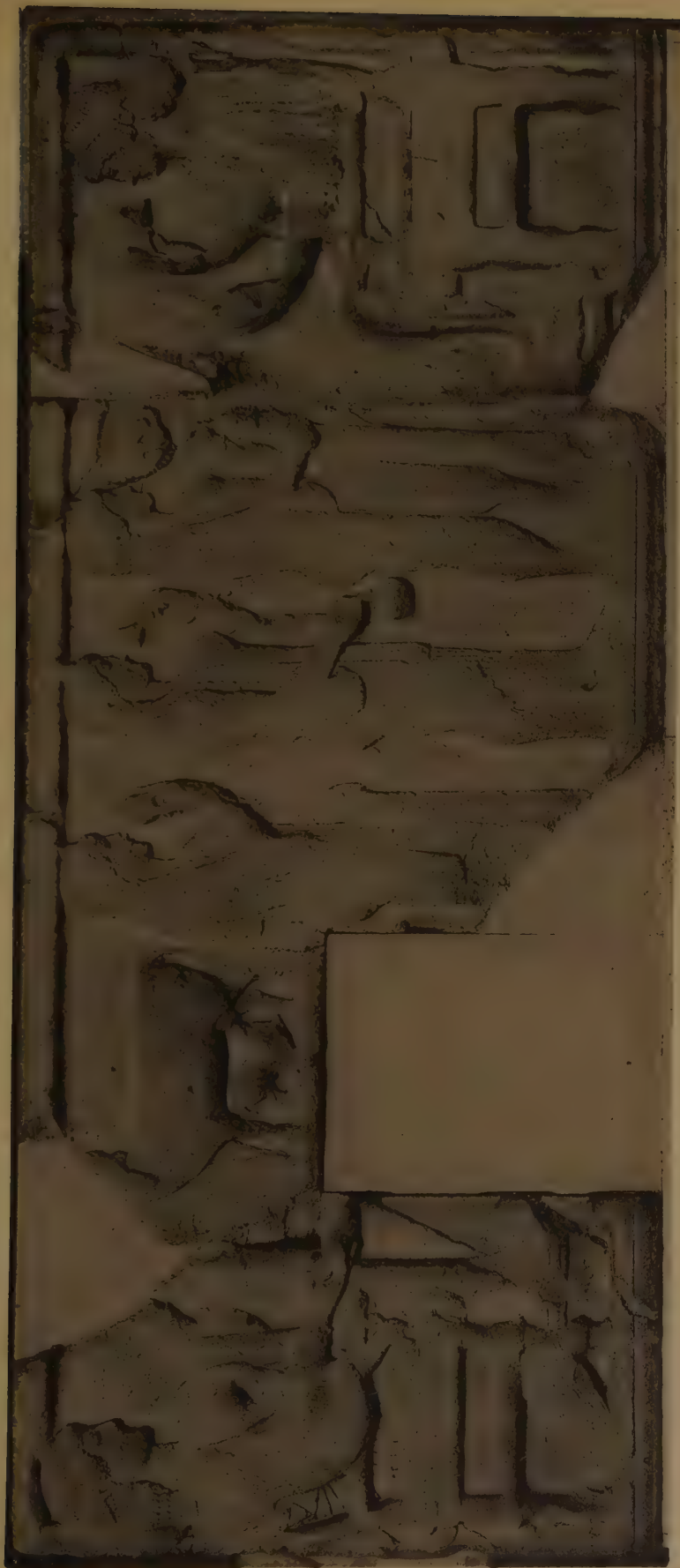
XANTHUS: HARPY TOMB, B 287; NORTH SIDE.



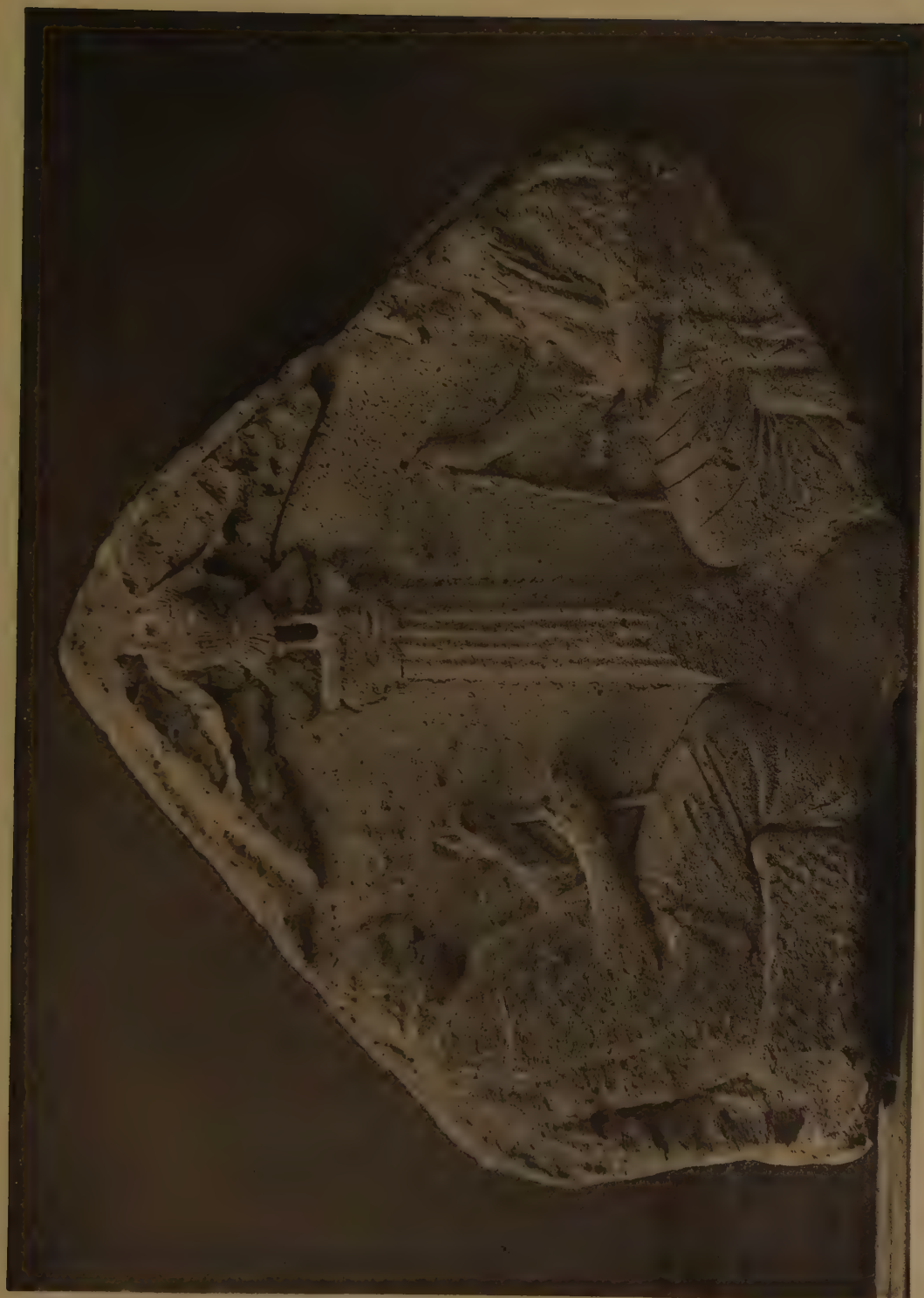
XANTHUS: HARPY TOMB, B 287; SOUTH SIDE.



XANTHUS: HARPY TOMB, B 287; EAST SIDE.



XANTHUS: HARPY TOMB, B 287; WEST SIDE.



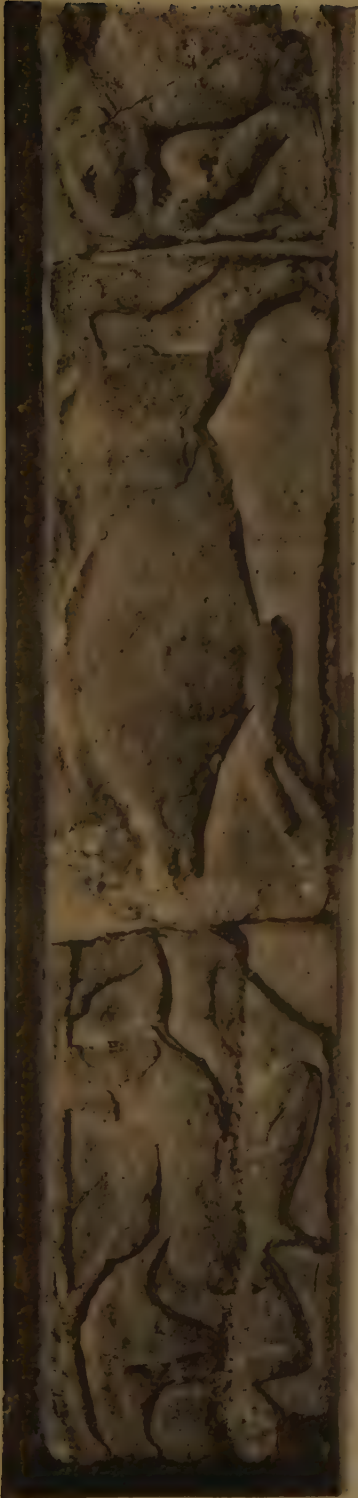
XANTHUS: GABLE RELIEF, B 289.



XANTHUS: GABLE RELIEF, B 290; LEFT SIDE.



XANTHUS: GABLE RELIEF, B 290; RIGHT SIDE.



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B 294

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B 296



B 296

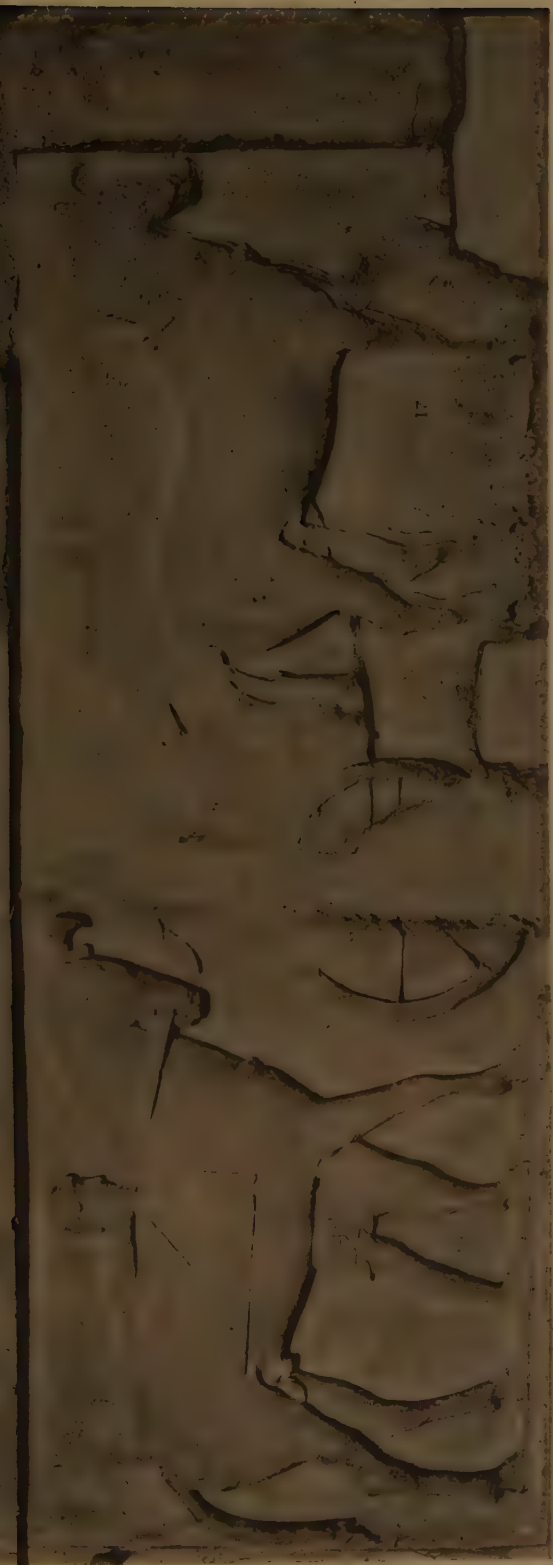
B 297

B 298

XANTHUS: FRIEZE OF SATYRS AND ANIMALS.

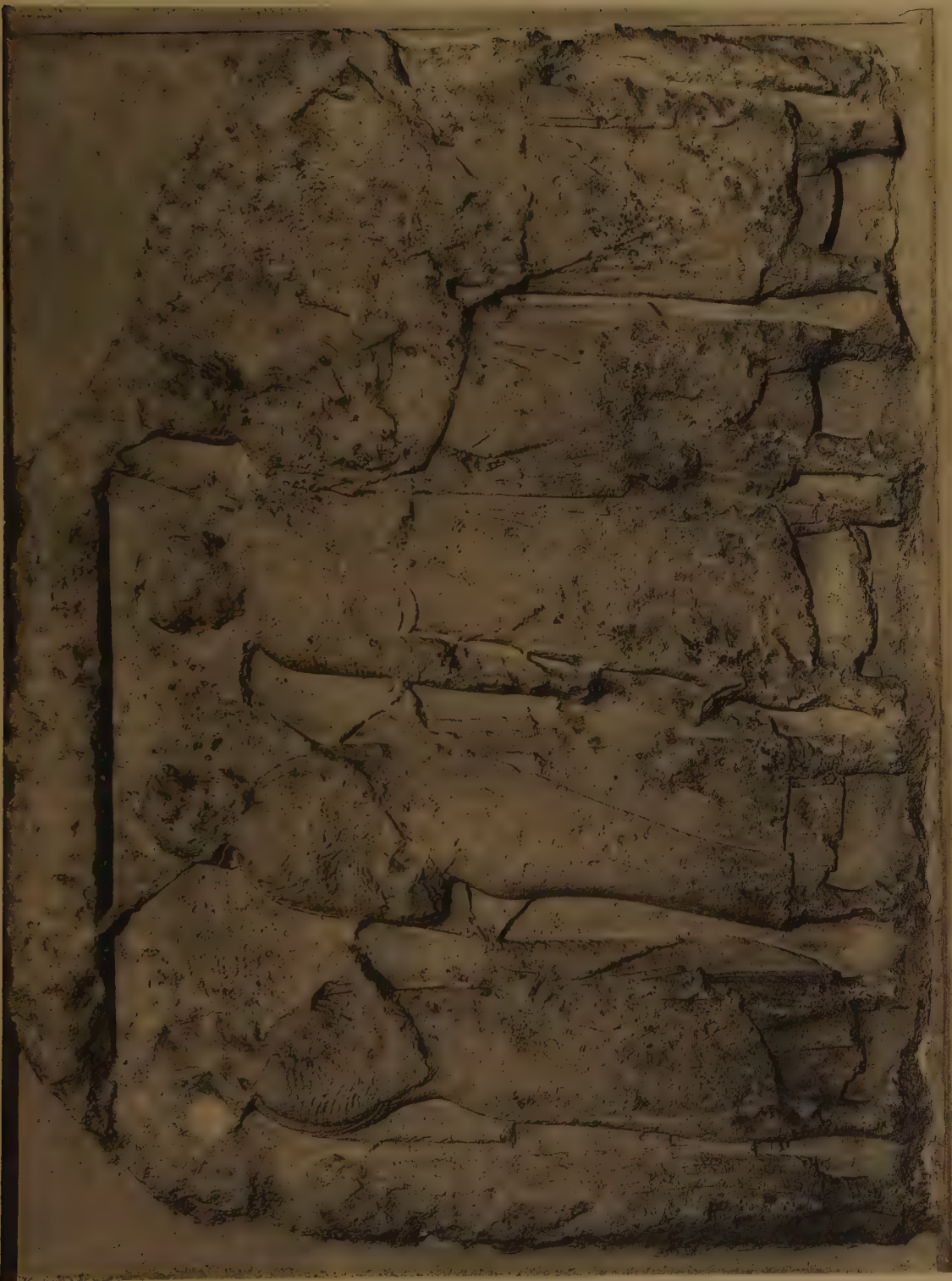


XANTHUS: SEPULCHRAL FRIEZE, B 310.



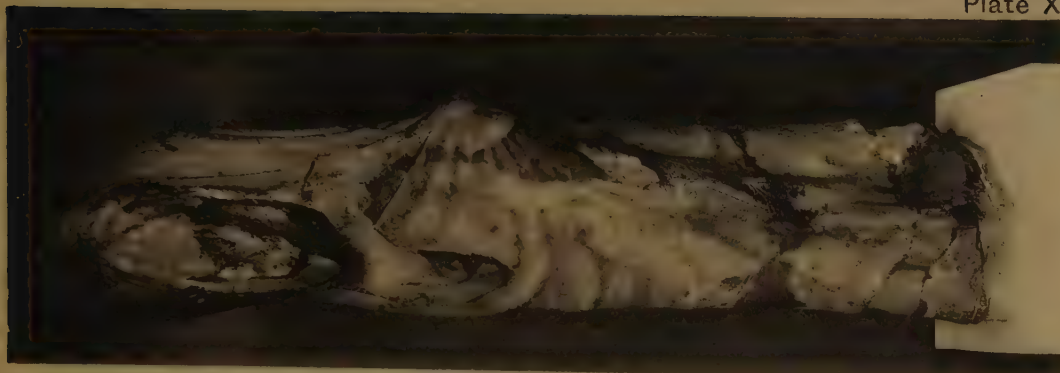
XANTHUS: FRIEZE OF HORSEMEN AND CHARIOTS, B 311 - B 313.

XANTHUS: FRIEZE OF MEN IN PROCESSION, B 314.

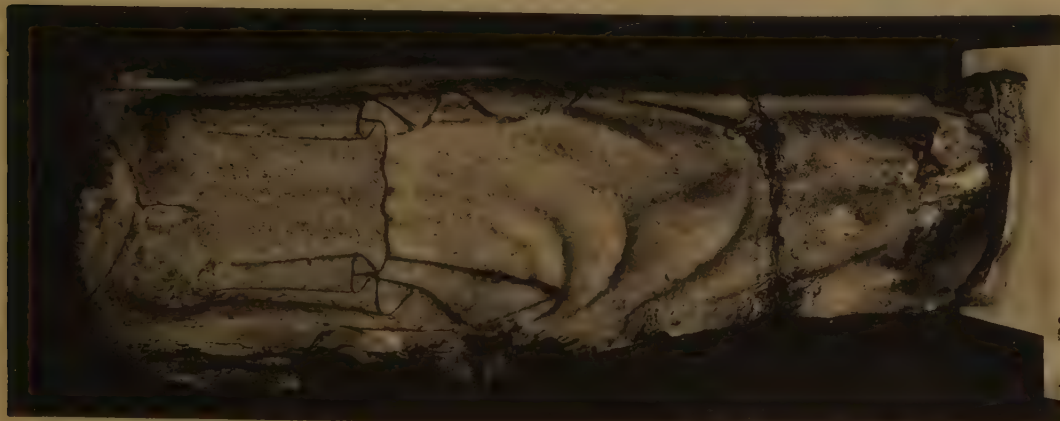




XANTHUS: TORSO OF WOMAN, B 317.



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B 318

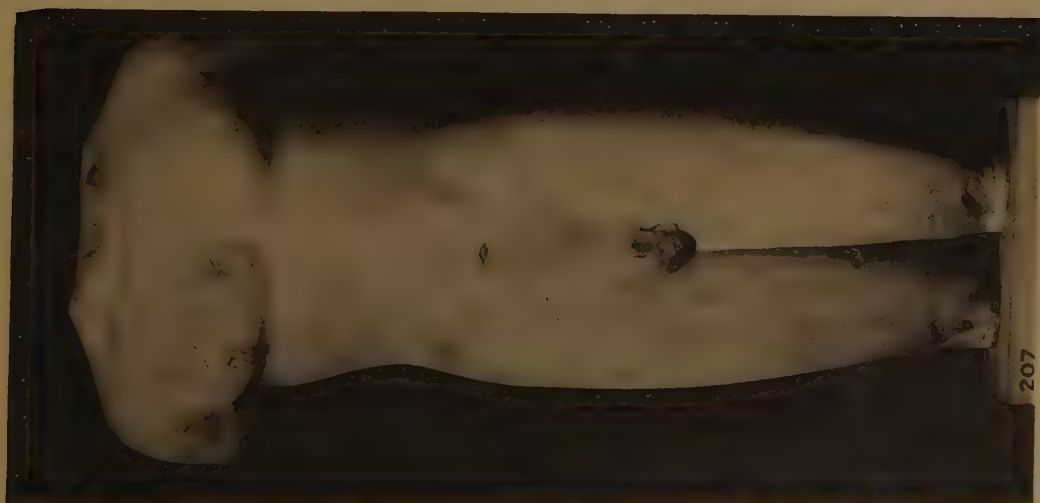
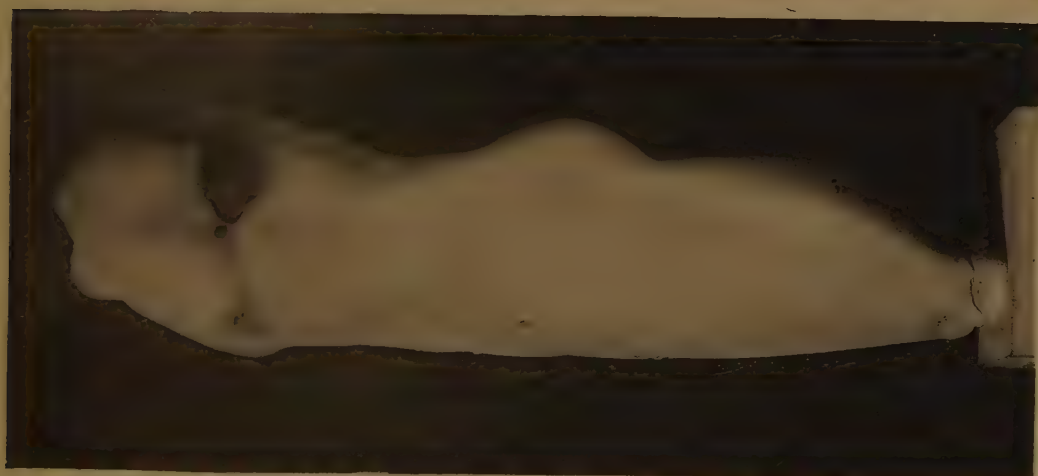
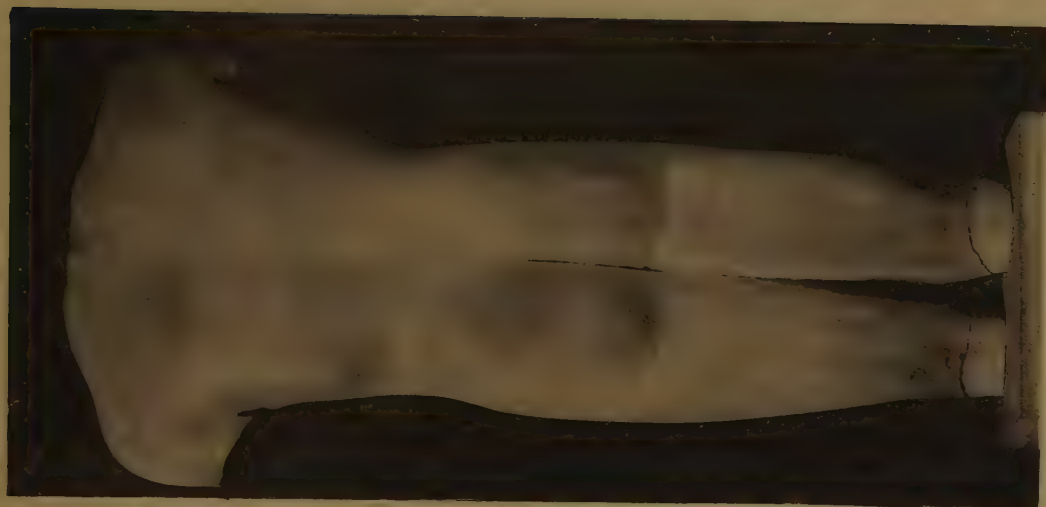


B 316



B 316

XANTHUS: STATUES OF WOMEN.



CYPRUS: APOLLO OF MARION, B 825.



APOLLO FROM RHODES, B 330.



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B 329

B 335

RHODES: STATUETTES.



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B 360

B 345

B 343



B 388

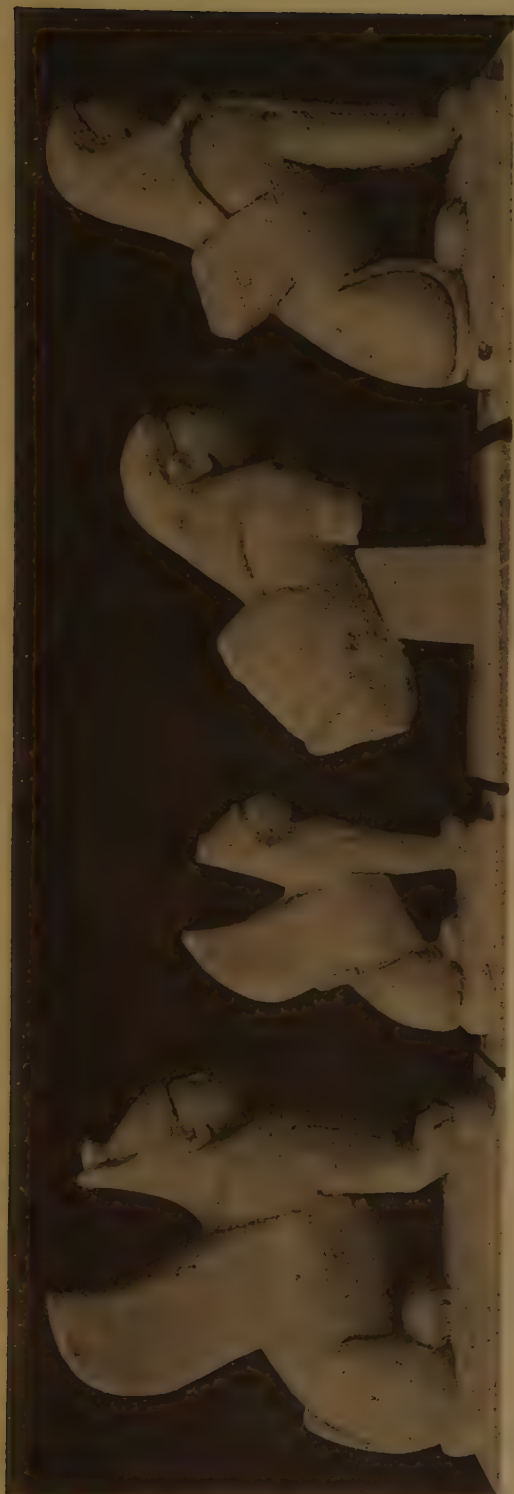
B 334

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B 336

RHODES: STATUETTES FROM CAMEIROS.

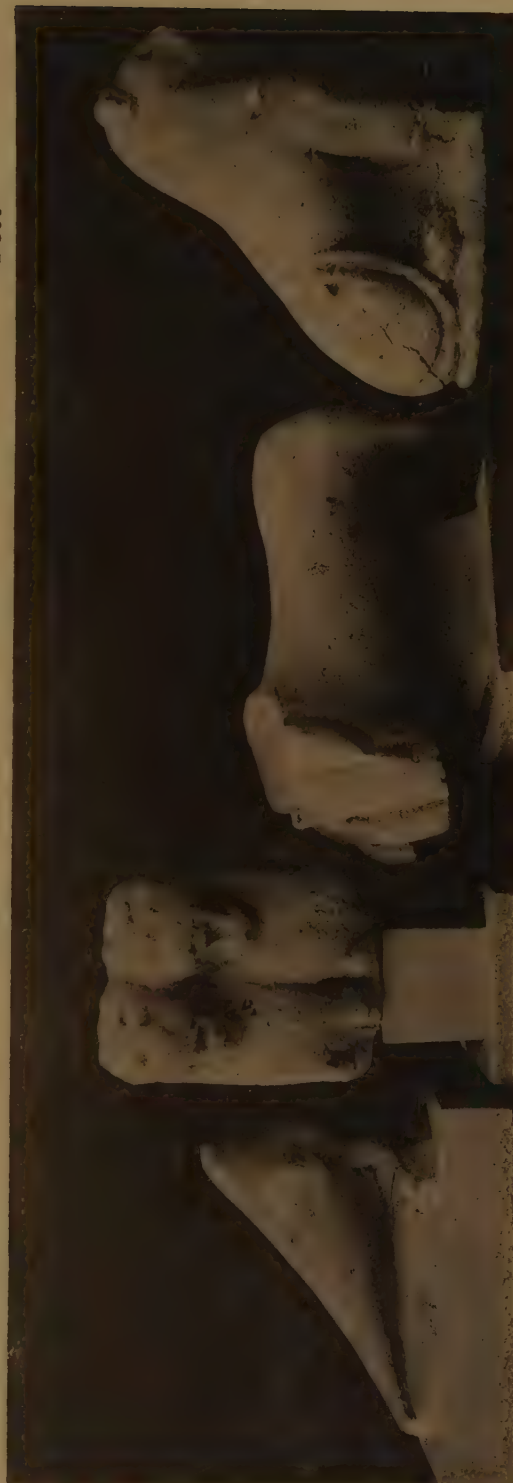


B 364

B 365

B 367

B 366



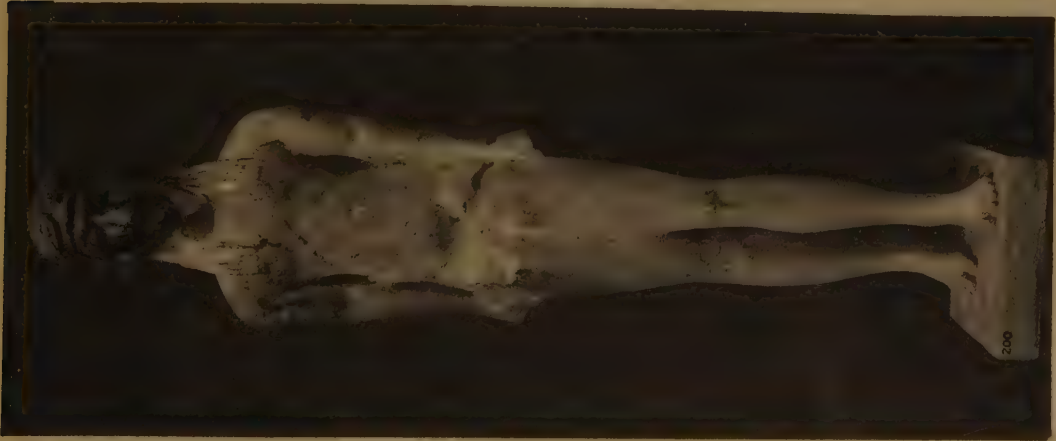
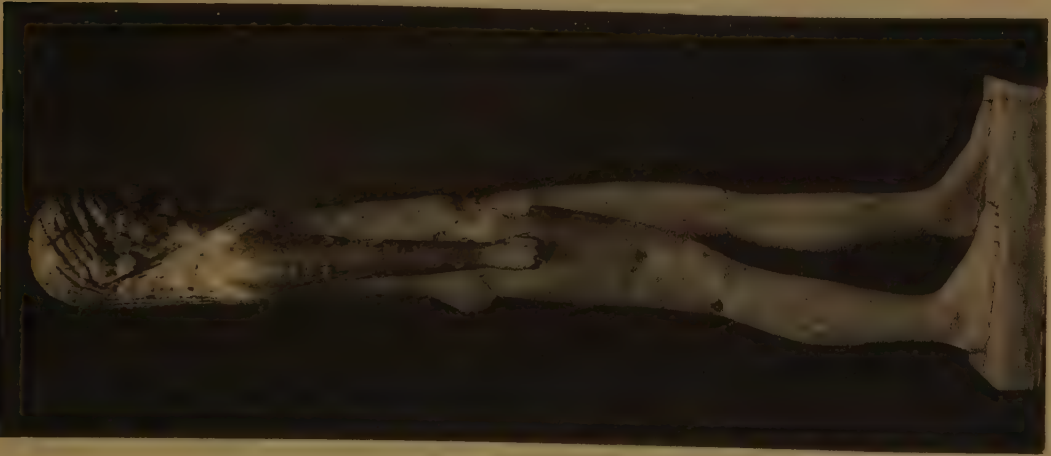
B 384

B 370

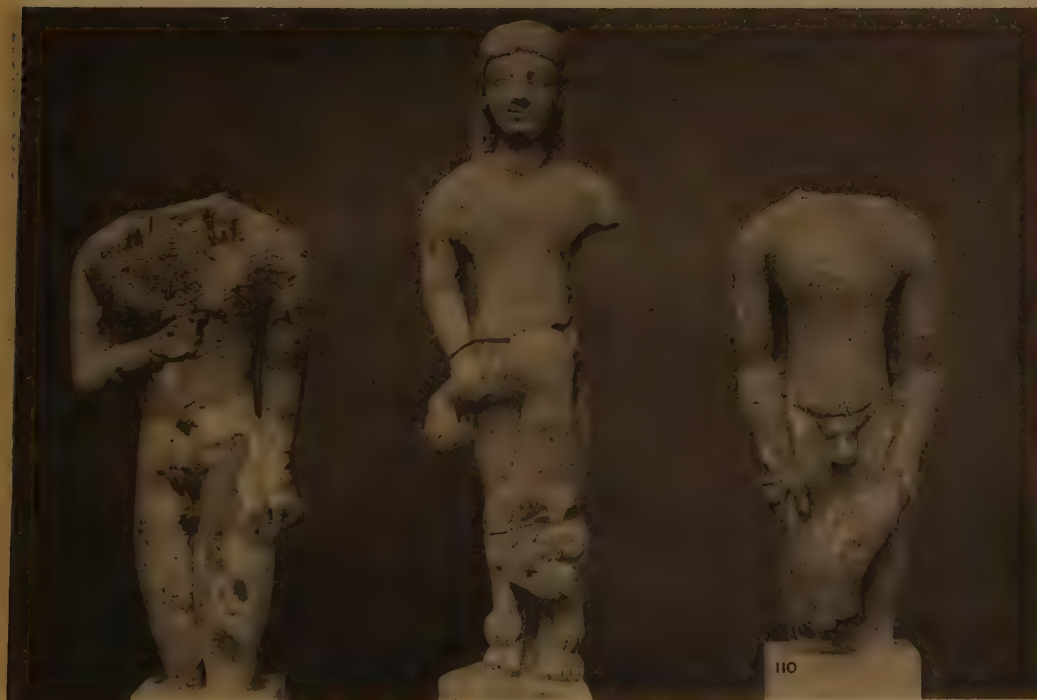
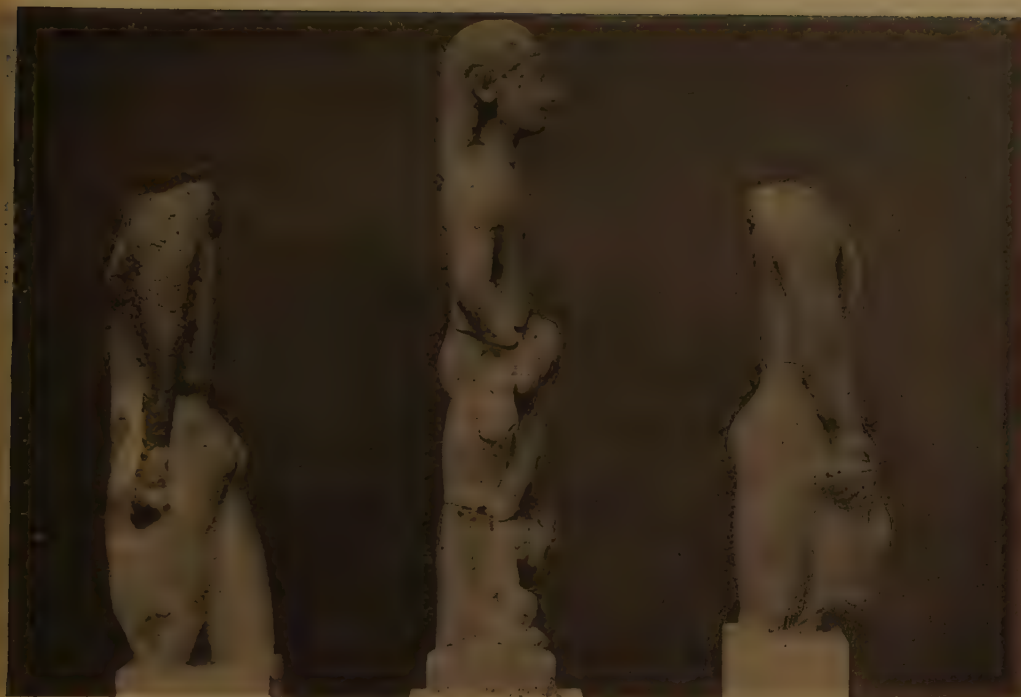
B 368

B 371

RHODES: STATUETTES FROM CAMEIROS.



APOLLO FROM NAUCRATIS, B 438.

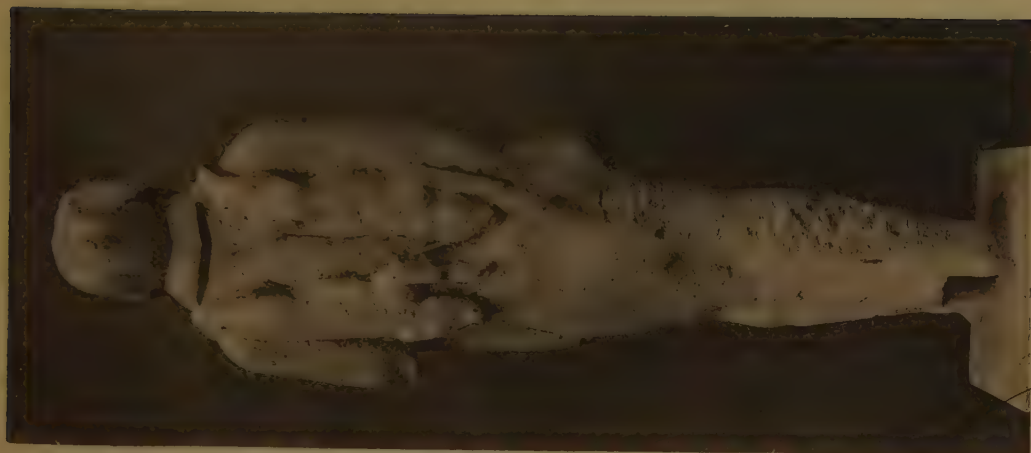
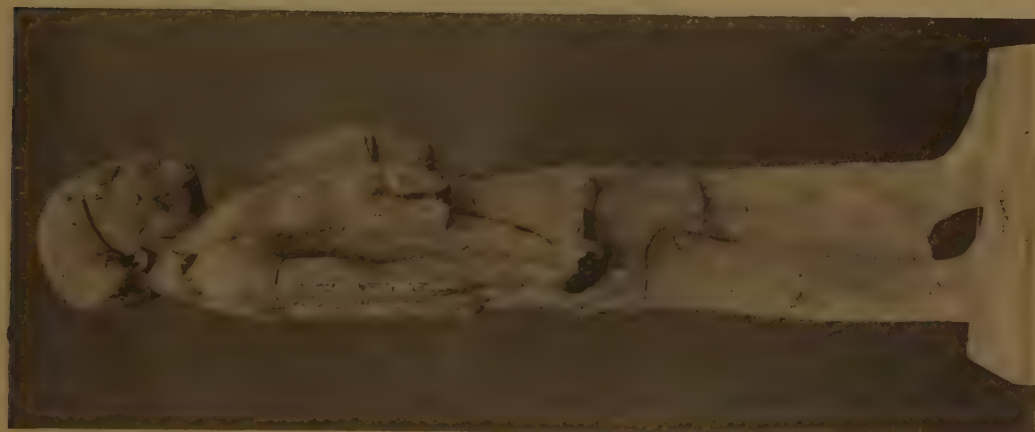
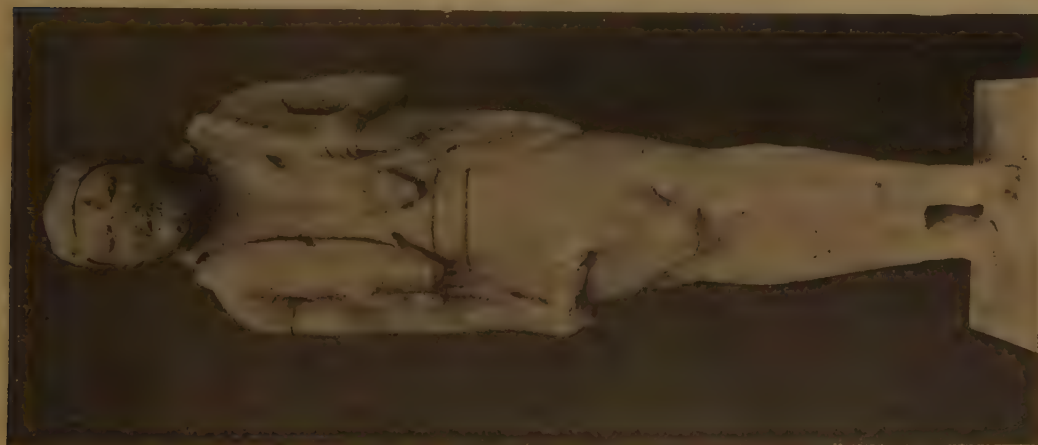


B 442

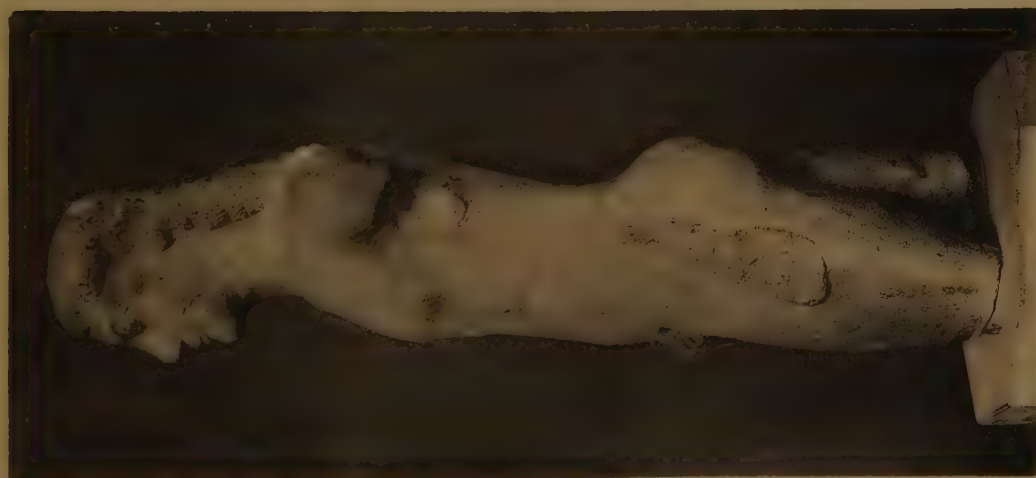
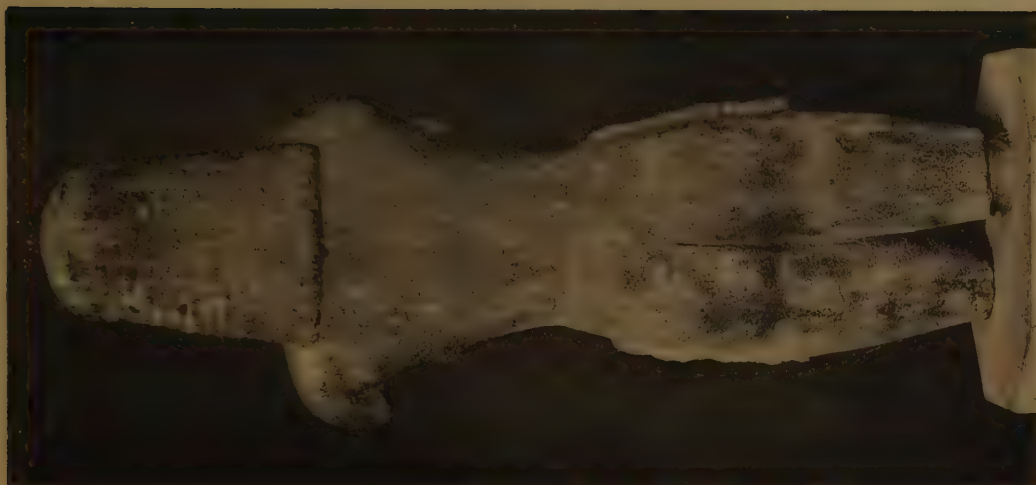
B 448

B 449

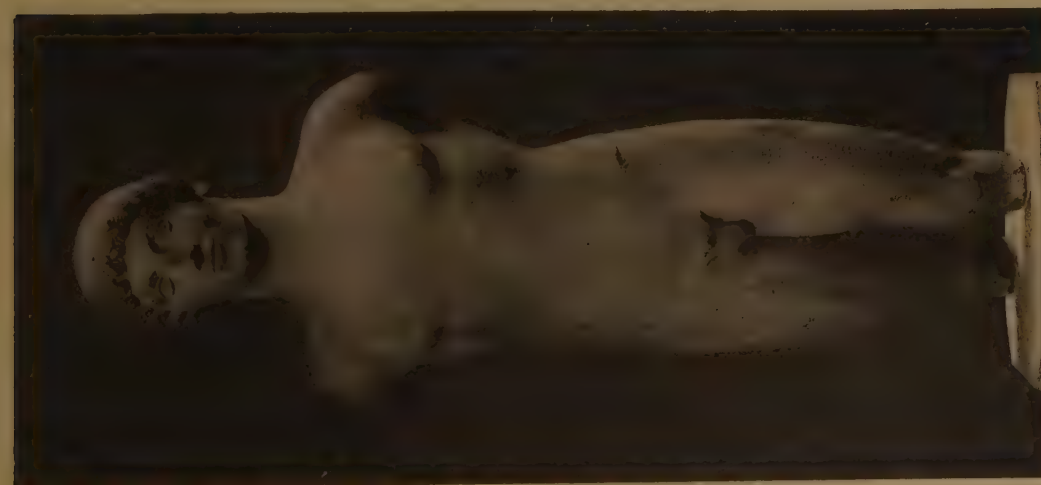
NAUCRATIS: STATUETTES.



NAUCRATIS: HUNTER, B 451.



APOLLO FROM BOEOTIA (?), B 474.



THE STRANGFORD APOLLO, B 475.



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